JOURNAL OF THE BACON SOCIETY.

No. IX.

RECENT BACONIAN LITERATURE.

DELIA BACON'S LIFE.

As long as the Baconian theory has been in existence, it has been associated with the name of Delia Bacon, who was the first to announce it in an effective and unhesitating way to the world. We say this without stopping to supply the qualifications which might be added if the history of this theory were our topic. Undoubtedly Miss Bacon was the first to demand, in strong, unequivocal terms, that the current theory of authorship should be entirely abandoned. But, so far as propagandism is concerned, the chief result of her life was to state the case, leaving it for others to develop the argument. Her own contributions consisted in one paper, published in *Putnam's Magazine*, and a large 8vo. volume on the "Philosophy of Shakespeare's Plays." The magazine article is now republished, as one of the chapters, in the Biography of Delia Bacon, now before us ;* and this is unquestionably the most important chapter of the book. The paper itself is a powerful indictment of the accepted theory, full of eloquent and powerful reasoning. The positive side of the theory is scarcely touched, and it is a curious fact that in the first Baconian manifesto the name of Lord Bacon is not once mentioned. The 8vo. volume is also full of earnest declamation and subtle criticism ; but any one who looks for a conclusive statement of the positive argu-

* "Delia Bacon : A Biographical Sketch." London : Sampson, Low & Co.

ment from the historical side, will look in vain. Direct proof she reserved for a separate volume, and she constantly speaks of this as a completed work, ready for publication. But the biography gives us no information about the missing history, and it is plain that the custodians of her MSS. do not look with very friendly eyes either upon the theory itself or her exposition of it. The letters which are published are so interesting, they contain such clear indications of a well stored, reflective mind, full of knowledge and speculation, kindled into prophetic rapture by a most burning, indeed we may say, consuming enthusiasm, that we could wish those that are reserved had fallen into more sympathetic hands, ready to publish too much rather than too little. The biography itself is, indeed, very fragmentary,—there must be plenty of material for more detail than is here supplied. Mr. Donnelly, in the concluding part of his "Great Cryptogram," gives a very interesting sketch of her life, containing some particulars respecting a tragic love passage which are merely alluded to in the biography, and which are exceedingly important in helping us to understand the disastrous eclipse which closed her career.

Delia Bacon was born in a log cabin at Talmadge, Ohio, Feb. 2, 1811, her father, David Bacon, being then engaged in missionary work among the Indians in that remote region. Till her father's death, in 1817, she lived chiefly at Litchfield, in old Connecticut. The father was a stern, earnest man; the mother, a devout, self-reliant woman, who managed so to bring up her six children as to supply them with sound culture as well as instil into their minds high principles. The little Delia was, however, adopted by Mrs. Williams, of Hartford, and received her education in a school presided over by Catherine Beecher, an elder sister of Mrs. Beecher Stowe and Rev. Ward Beecher. Harriet Beecher was fellow pupil of Delia Bacon's, and her friendship with both the sisters (Catherine and Harriet) lasted during her life. Catherine Beecher describes the young girl with her "pleasing and intelligent countenance," "melodious voice," "fervid imagination," with the early signs of rare gifts of eloquence in thought and expression, keen and witty, a *genius*, sensitive, impulsive, transparent, truthful, honest, free from all art, capable on easy terms of enthusiastic attachment or uncompromising antagonism. Then we see the sensitive nature under the spell of religious awakening, ensnared by the doctrinal teaching of her ecclesiastical surroundings, thinking herself guilty of the unpardonable sin, struggling with agonising doubts, which, however, she must to a great extent have

overcome when she made her formal profession of faith some time before her fifteenth birthday. Obliged to support herself by teaching, she and her sister started school keeping, the result of these experiments being "blasted hopes, realised fears, and unlooked-for sorrows." In 1831, she tried authorship, publishing a volume of "Tales of the Puritans." "A Dramatic Story" appeared in 1839. The result was much credit and little gain, and if we are to accept the biographer's judgment, the last venture was "a failure every way," bringing no money or renown, only debt. With all this she continued her self-education, studying vegetable physiology, political economy, ideology, Latin and Greek, and qualifying herself for a mode of instruction which she seems to have pursued with singular success, and by which, if persevered in, she might have secured a comfortable maintenance and access to cultured circles. This was giving lessons—rather lectures or prelections—in literature and history. In this work her rare powers and singular genius were clearly shown. Mrs. Henshaw says, "The most ordinary topic became fascinating when she dealt with it; for whatever subject she touched she invested with her own wonderful wealth of thought, and illustration, and association, and imagery, until all else was forgotten in her magical converse." Those who heard her considered her the most highly endowed woman they ever met or heard of, equally at home in the high abstractions of philosophical speculation, in the details of historical study, chronological, geographical, and narrative, and still more in the philosophical deductions derived from these details, also in poetry and art. And a deep religious earnestness suffused all her teaching with a glow of celestial light. She spoke like an oracle, or a sybil, bearing a vocation, delivering a message. Thus was her bent towards literature and philosophical criticism shaped and confirmed, while at the same time the constant struggle with poverty, the frequent attacks of nervous prostration, the constant application to study, the life of solitude, the absence of sympathy, produced a condition of nervous tension which contributes much to the interpretation of later and more disastrous developments.

Of course, these studies and prelections led her in time to Shakespeare; and as early as 1852 her doubts as to the authorship of these poems took definite shape, and so her strife with circumstances culminated; for we are told that her intimations of doubt on this question met "only compassionate discouragement," suspicions of monomania, and "sedulous avoidance of all speech" on the tabooed topic. In

June, 1852, she opened communications with Emerson, whose literary co-operation was always most generous, though he maintained a cautious reserve in reference to her belief. We are told that her oldest brother, Rev. Dr. Leonard Bacon, was always "her most helpful, judicious and affectionate friend." To us his conduct appears throughout to have been marked by a singular want of judgment and still more of tact, and by entire lack of sympathy for the sensitive nature whose ruling literary enthusiasm he so ruthlessly trampled upon. Surely her own friends, who knew her marvellous intellectual powers and endowments, her life-long devotion to study and literature, her keen philosophical insight, her original and daring poetic genius, might have hesitated before coming to the conclusion that, on a subject about which they knew nothing, she was the victim of delusions and delirious fancies. This grave elder brother, with his cool judgment, showed his "judicious, affectionate, and helpful" disposition by endeavouring to dissuade her from cherishing those "delirious fancies." He writes to a lady, possessed of one of the most splendid intellects of her time, as if she was a hysterical girl without knowledge or judgment. "Indeed, my dear sister," writes the wonderfully kind brother, "if you will but have the courage to fall back on your natural good sense, you will find your way out of 'the enchanted wood' into which you have been led. Misguided by your imagination you have yielded yourself to a delusion which, if you do not resist it and escape from it as for your life, will be fatal to you. . . . And, O my dear sister, can you not, in God's name, and in the strength which He will give you, break the spell and escape from the delusion?" And then he advises her to capitalize her theory by embodying it in a work of fiction, which will gratify and amuse those who, "if the same things are brought forward with grave argument, as facts to be believed, *will reject the whole work with contempt!*"

It seems never to have occurred either to Dr. Leonard Bacon, or to Mr. Theodore Bacon, the biographer, that the bare suggestion of using the most sacred beliefs and purposes of her life—for which she was willing to endure, and did endure, pains and privations worse than martyrdom—as stage puppets or marionettes to "gratify and amuse" a scoffing public, must have been to her nothing less than outrage and profanation, to be rejected with all the force and passion of her deep and fervent nature. Such letters as these are to be reckoned among the elements that must be studied in looking at her "case" from a purely medical point of view. The shock of such

blows must have left indelible traces in the very substance of her brain.

The biographer gravely asks us to look upon this and other letters of the same description as a "wise and solemnly tender remonstrance," a "considerate and affectionate" epistle: one of the marks of wisdom to be found in it being a highly sympathetic reference to the "great world [which] does not care a sixpence who wrote *Hamlet*," a sentence which shows how utterly incapable the writer was of understanding even the moral earnestness of the inspired and prophetic priestess of literature who had the misfortune to be his sister. To us it appears that her resentment of this letter was more than excusable, it was natural and inevitable, and strictly just.

In 1853, Delia Bacon came to London, and from that time till her melancholy collapse, pursued the work to which her life was devoted. We need not follow all the details of her stay in England; her correspondence with Carlyle and Hawthorne was one of the most important results of it. The story is one of the most pathetic ever told. All the conditions required to produce the absolute nervous collapse which ensued were combined: circumstances nursed her into a state of cerebral *ramollissement*, and this is the entire story of her so-called insanity: absolute want of food and fuel, sometimes sitting in bed writing all day, because she could not get coals for her fire: months of absolute solitude, shut up with one set of thoughts and the resulting dreams and fancies which came to people her solitude: disappointment in her schemes for publication: the complete loss of several chapters of her MS. by a miserable accident, the particulars of which are narrated by Emerson in a letter which must have well nigh broken her heart: the consciousness that she, a frail woman, was living in the world in a minority of one, in the midst of unsympathising friends, neighbours, relatives, and publishers. What more can we ask to explain her disaster? There is no hint in all this volume that she ever made a convert; so that her isolation was the more emphatic because nearly all the kindnesses she received came like gifts to a prisoner in a dark cell handed over a wall of separation. Hawthorne and his admirable wife and her sister were the most genial friends she had, and when the morbid action of encroaching disease made her unjust to him, he had the good sense to accept the petulant irritation as a symptom to be pitied and treated, not an affront to be resented. He knew that normal behaviour could not possibly be expected from the forsaken inhabitant of a dark, solitary

cell. Such a letter as the following is like a dark lantern letting light into this deep cavern: "The reason I shrink from seeing anyone now is, that I used to be somebody, and whenever I meet a stranger I am troubled with a dim reminiscence of the fact: whereas now I am nothing but this work, and don't wish to be. I would rather be this than anything else. I have lived for three years as much alive with God and the dead as if I had been a departed spirit. And I don't wish to return to the world. I shrink with horror from the thought of it. This is an abnormal state, but I am perfectly harmless, and if you will let me know when you are coming, I will put on one of the dresses I used to wear the last time I made my appearance in the world, and try to look as much like a survivor as the circumstances will permit."

The "Philosophy of Shakespeare's Plays" was published in 1856. Hawthorne, speaking of its reception, tells of "hack critics of the minor periodical press," "excellent fellows in their way!" but quite insensible of "any sanctity in a book," quite unable to "recognize an author's heart in it," "careless about bruising, if they do not recognize it;" and he speaks of American journalists who "republished some of the most brutal vituperations of the English press." This is a fair description of literary criticism still, except that it is not confined to the "minor periodical press."

Miss Bacon continued to reside at Stratford-on-Avon till her increasing disorder rendered her removal necessary. For a short time she was taken care of in "an excellent private asylum" at Henley-in-Arden. In April, 1858, she returned to her native land, where she died September 2, 1859.

Delia Bacon was the pioneer in the Bacon-Shakespeare controversy, and her work belonged to the most elementary stage in its presentation. Her biographer says that she retained to the last an impression that the plays were the product of a syndicate of literary workers, Bacon and Raleigh being the chief. Our own belief is that her mind was not completely settled on this point, and that there are clear indications that the theory of multiple or dual authorship became less pronounced as she proceeded in her task. The "Philosophy of Shakespeare's Plays" opens with a chapter referring to Raleigh; but when she is fairly launched on the subject we hear no more of Raleigh: all her allusions and comparisons refer to Bacon, his personality, his circumstances, his perils, his devices for self-expression, his philosophical designs, his published works; Raleigh

drops entirely out of view, and one of the most prominent sections of her thesis is that the plays must be regarded, among other things, as intended to supply one of the missing developments of Bacon's great philosophical system. "Where is the Fourth Part of the great Instauration?" she asks with earnest iteration.

This part of her theory is not entirely abandoned by Baconians, though it seems to us one that can with difficulty be sustained. We believe that the deficiencies in Bacon's Philosophy—both in its design and its accomplishment—may be, to a great extent, explained by the light thrown on the characteristics of his mind, its supremacy in poetry, its limitations in science, by the Shakespeare plays. It is not, however, necessary to suppose that he himself intended the plays to be any part of his Philosophical system. There is nothing in them that can enter into such a scheme of science as he lays down in the *Distributio Operis*. The fourth part of the scheme was intended "to set forth examples of enquiry and invention according to my method, exhibited by anticipation in some particular subjects." He intends to select subjects "the most noble in themselves *among those under enquiry*, and the most different from one another." Miss Bacon fixes her mind especially on these vague intimations of enquiry into the "most noble subjects," and believes that in the Shakespeare plays this promise is fulfilled. We cannot think so.

Bacon announces a strictly scientific and philosophic scheme; the topics of enquiry with which the fourth book was to occupy itself are expressly stated to be "an application of the second part, in detail and at large." Any such application must rest on the basis of a Natural and Experimental History," and must contain "Tables and Arrangements of Instances" (*Nov. Org*, ii. 10). No poetic or dramatic creation could satisfy these conditions, even if they might, under certain circumstances, take their place in some Table of Instances, in which the nature and functions of poetic art might be the topic for enquiry. For Bacon's scheme of science and philosophy comprehends everything. "Art itself is nature," and all the products of art, including poetry and the drama, as they form part of the "globe of matter," must enter likewise into the "globe of crystal;" "that is," he explains, "that there be not anything in being and action which should not be drawn and collected into contemplation and doctrine."

Evidently, then, the scientific and philosophic department, even if it concerns itself with poetry, is devoted to "contemplation and

doctrine," and its outcome may be expressed in aphorisms and formulæ. All the divisions of Bacon's philosophical system satisfy this condition; he is seeking for the laws and secrets of Nature, and by this quest he hopes to conquer Nature, and relieve the miseries of humanity.

While, however, we fail to identify Bacon's dramatic works with any uncompleted sections of his Instauration, we think the fact that Bacon's mind achieved its noblest results by these matchless creations, explains the reason why his philosophical system was so large, so massive, so comprehensive in its design, and so imperfect in its fulfilment. He could not be at once the greatest natural, experimental, and philosophical teacher the world has ever seen, and the most perfect poet. As a philosophical teacher he is limited, he fails to realise the significance of his own scheme, and he is unable to supply even specimens of the work he announces. His mind gravitates to those studies which belong to the moralist, statesman, or poet—those which are especially characteristic of "Shakespeare,"—and the large vacuum left in his philosophy is filled, though not as he wished and promised, by the infinite Compensations of the Renascence Drama.

But though we cannot find in the dramas the scientific and philosophic ideals which Miss Delia Bacon claims for them, we think she has most conclusively shewn that they belong to Bacon's work as a statesman, a social reformer, a moral and ethical teacher, and that under this disguise he instilled poetical ideas, which he could not have safely expounded in any other form.

The Second Book in Miss Bacon's volume, in which she shows the political significance of *Lear*, *Julius Cæsar*, *Coriolanus*, and portions of other plays, contains some of the most subtle and suggestive Shakespearian criticism ever written. The obscurity which certainly overshadows some parts of her book does not much trouble us here, and any careful student may ponder these chapters with edification and delight. Her work is a splendid torso; it has both the grandeur and the imperfection of a noble but mutilated work of art. She writes with perpetual reference to unpublished elucidations, and part of her obscurity arises from this—she writes allusively, but all the terms of the allusions are unsupplied. But she has written enough, and well enough, to take her place among the ruling intellects of the Nineteenth Century. We can safely say that we never met with any writings in which rational conviction, intense earnestness, and absolute mental, moral, and spiritual concentration in the pursuit of reality, with

uncompromising hatred of phantoms and fictions, are so unmistakably shewn as in the literary works of Delia Bacon.

We may add that Mr. Donnelly has written a criticism on Miss Bacon's Biography for the March number of the *North American Review*, a powerful and eloquent paper, valuable not only for its estimate of the book, but for many new and striking side-lights cast on the general question of the Baconian controversy.

MR. APPLETON MORGAN AND HIS SHAKESPEARE STUDIES.

Mr. Appleton Morgan's "*Shakespeare in Fact and Criticism*," is a republication of scattered papers bearing on Shakespeare criticism which have appeared since the publication of his "Shakespearian Myth." The book as a whole is for us an insoluble problem. Some of the papers contain valuable additions to the arguments already so forcibly set forth in the "Myth." Mr. Morgan has demonstrated with admirable cogency of reasoning, sustained by all the resources of wit, sarcasm, and analogy which a skilful advocate can employ in marshalling the facts and inferences of a perfectly conclusive circumstantial argument, that William Shakspere, of Stratford-on-Avon, was not the author of the Shakespearian poems and dramas. No one can read his book without being convinced that the author is quite sure that the playwright never wrote a line, for instance, of *Venus and Adonis*, and that if his hand is to be detected anywhere in the plays it must be in the tags or in fragments of vulgar, comic scenes, or in quite incidental stage accommodations, which are the least valuable parts of the dramas. Of this there can be no doubt—Shakspere is completely extinguished by Mr. Morgan's dissection of the evidence for his claim, and by all the logical pleadings in which this evidence is driven home to a perfectly irresistible conclusion.

For reasons of his own, quite impenetrable to us, Mr. Morgan now claims that his arguments do not prove his case. We may still speak of William Shakspere as the author. At least this is our impression, from the singularly ambiguous style in which he speaks of the manager, of his skilfulness in adopting and adapting the ideas and fancies, and scraps of classic or scientific learning which vagabond scholars might drop at the theatre doors, of the interest attaching to him personally, his family, his descendants. Idle guesses and flimsy speculations of this type are to dispose of all the massive arguments that prove that the plays never came out of the purlieus of a theatre at

all, but from some aristocratic and cultivated scholar who chose to masquerade in theatre costume. We are asked to believe that "these Shakespeare plays came from and lived in the theatre." We can only say that if Mr. Morgan chooses to play fast and loose with honest argument and common sense, that is no reason why we should do the same, and that we refuse to attach the smallest importance to these fantastic and histrionic recantations.

If Mr. Morgan simply refrained from definite allegiance to the Baconian theory, we should have nothing to say against his candour and fairness. Let him accept or reject this as as he pleases. But having smashed up Shakspere, he is bound either to find a substitute, or at any rate to treat with something like civility and fairness the only substitute that has been named. His entire treatment of the case simply reduces the whole thing to chaos, and leaves every Shakespearian fact, argument, and surmise tumbling about our ears in most admired disorder. At this present moment he appears more anxious to detach himself from the Baconian theory than to endorse any other solution of the difficulties he has done so much to raise and confirm. Even here, however, he is not consistent. In one of the letters published to justify his *volte face* attitudinising, he speaks of

"The Shakespeare and Bacon style (or rather, I should say, of the dozen or so Shakespeare styles, and the ONE RIGID BACON STYLE.")

We indulge in small capitals to emphasize one of the most flagrant pieces of self-contradiction it has ever been our ill-fortune to observe. In a criticism by Mr. Morgan himself on this very point we find the following perfectly unanswerable bit of reasoning, in reply to a foolish critic whose fallacies are up for refutation:—

In other words [we are assured], that a man to whom, from the records, not a day's schooling can be assigned, and whom the highest heights of Shakespearian fancy have never credited with more than one or two terms spent in childhood at a provincial grammar-school of the sixteenth century, could write in a score of different literary styles, while Francis Bacon, foremost classical and contemporary scholar of his time, author of the "Essays" and the "Novum Organum," could only have had one literary style, and therefore could not have had anything to do with aught that was not frozen into the sententious mold of his acknowledged works (pp. 20, 21).

And so he himself uses the very same argument which he had before held up to scorn as being at least as valid a proof of lunacy—at least, as deserving of "the rod and the dark room,"—as the Baconian

arguments which the Shakesperian apologist considered for the self-same reason to be deserving of this sort of treatment. Clearly Mr. Morgan's inconsistencies and eccentricities in his present mood concern himself alone. Our only interest is in watching the next figure that may emerge when the kaleidoscope has taken another twist. In reading such a book as this one may skip all expressions of individual opinion as utterly meaningless, and simply take the Shakesperian discussions on their merits. And so treated, the essay on the law and medicine in the plays, especially that part referring to law, is one of the cleverest bits of Shakespeare criticism we ever read. The law in the *Merchant of Venice* is most delightfully contrasted with the legal maxims and principles that would be applicable in an English or American Court of Justice. As the writer is admitted to be a lawyer, the fact that he puts all sorts of legal anomalies into his "merry tales," does not trouble us in the least, especially as we know from other sources that he could have given good law just as easily as bad if he had chosen. Mr. Morgan chooses to produce this charming bit of legal frolic—what Bacon would call dancing in leaden shoes—as a proof that the *Merchant of Venice* was not written by an English lawyer. We shall be surprised if this argument carries the least atom of conviction, even to the most resolute anti-Baconian who is ready to swallow facts, fancies, and fallacies alike in sustaining his thesis.

We will not undertake to say what exactly is Mr. Appleton Morgan's present conviction about William Shakspere. We may only remark that one of his papers is entitled "Have we a Shakspere among us?" and that the main drift of this paper is the momentous question whether some lineal descendants of the Stratford playwright may not be now resident in America. A most profitable speculation indeed! We expect soon to hear of Mr. Morgan, arm-in-arm with Mr. Furnivall, mooning amongst the Stratford and Charlecote meadows, trying to study Shakespeare by watching the cows "whisking their tails" in those consecrated pastures. We leave Mr. Morgan in the custody of his masters, bowing his manly front in the House of Rimmon. Whatever genuflexions and incense he may choose to offer at this discredited shrine does not, in the least, concern us.

We observe that Mr. Morgan is now taking an active part in the management of *Shakesperiana*. The last number that has reached us opens with a silly piece of harlequinade entitled, "Did Ben Jonson write Bacon's Works?" As we have no taste for motley, we cannot profess to have read with any attention this paper, which is

to be continued in a subsequent number of the Journal. We only refer to it as an indication of the queer company with which Mr. Morgan has associated himself.

DR. CREIGHTON ON FALSTAFF'S DEATH-BED.

In the March number of *Blackwood*, Dr. C. Creighton gives an interesting discussion on Falstaff's death-bed, as described in *Henry V.* It will be remembered that this passage has occasioned what has been termed "the most felicitous conjectural emendation ever made of Shakespeare's text," that by Theobald in the early part of the 18th century. The Folio of 1623 has, "his nose was as sharp as a pen, and a table of green fields." Theobald suggested the amendment, "and 'a babbled of green fields." This has been accepted by all the Editors, evidently because of its pathetic and poetic merits, quite apart from the question whether this is what Shakespeare actually wrote. Dr. Creighton discusses the question in a most interesting style at considerable length, and finds that the entire description of Falstaff's disease, including the hint in the epilogue to 2 *Henry IV.* that he might be expected to die of a sweat, is so true to the descriptions of the terrible sweating sickness which had appeared in the 16th century (the last epidemic was in 1551), and to the presages of death given by Hippocrates, that it is not safe to accept any emendation which is inconsistent with these scientific guides. A certain Dr. Caius wrote a small duodecimo of 80 pages in 1532 describing the sweating sickness, and this was the only treatise written upon it. "Dr. Caius," it will be remembered, is the doctor in the *Merry Wives.*

But as to the presages of Falstaff's death, spoken by Mistress Quickly, Dr. Caius was no guide. These are proved to be the same as those noted by Hippocrates. For his knowledge of these, critics refer to some popular compendiums, which Dr. Creighton shows were not sufficient to supply the copious and accurate knowledge which Shakespeare displays. Not even Peter Lowe's translation of the French version of the Presages of Hippocrates (1597) can be fixed upon as Shakespeare's authority. The Latin text by Copus (1532) really gives the symptoms which Shakespeare reproduces in so striking a way that Dr. Creighton thinks he must have used this book. The words are very interesting and worth quoting here. The "Præsagia a gesticulationè manuum" are as follows: "In acutis febris, si quis

eas [manus] faciei admoverit, ut inde quodpiam supervacue venetur, aut festucas carpat, aut a veste floccos avellat. . . omnes hæ [notæ] malæ letalesque sunt."

Then came the "Notæ faciei," and we have

"Nares acuti, oculi concavi; collapsa tempora, frigidæ contractæ aures, et imis partibus leniter versæ; cutis circa frontem dura, intenta et arida; totius faciei color, aut niger, aut pallidus [the original Greek χλωρός is given on the margin], aut liveus, aut plumbeus."

The χλωρός is given as *jaune* in the French version, while Francis Adams makes it *green*; and the other Renaissance editor (Laurentianus) makes it *viridis*. Here, then, is the "*green*" of the passage in *Hen. V.*, and the other points are pretty accurately represented by Dame Quickly. Referring to her words, "I saw him fumble with the sheets, and play with flowers, and smile upon his finger ends," Dr. Creighton remarks:—

"It would perhaps be impossible to find in the whole range of medical literature, ancient or modern, another phrase that would suggest to a poet 'and smile upon his finger ends,' so certainly as si quis manus faciei admoverit, ut inde quidpiam supervacue venetur,' while the 'festucas carpat,' and 'a veste floccos avellat' are just as nearly cognate to 'play with flowers' and 'fumble with the sheets,' although the latter cannot compare with the former in unique verisimilitude. If that section were the source of the presages from the hands, the other and more famous section must have been the source of the presages from the face; and if we take the first and the last clauses of it, and blend them into a concrete picture, as by a poetic imagination they would be so blended, we shall get 'his nose was as sharp as a pen on a table of green [frieze]; 'that and nothing else. . . To figure the nose sharp as a pen against a green background, is to produce by one master-stroke the dominant impression of the classical Hippocratic *facies*."

For a fuller discussion we must refer to the article itself. Our own moral is obvious. All this careful reference to worm-eaten medical books and Latin (or perhaps Greek) texts of Hippocrates points to the writer of *Hen. V.* as a scholar, a student, a man thinking rather how to represent the facts of nature than to tickle the ears of the groundlings (and *such* groundlings as the theatres of that time produced), and make his plays popular. And when we turn to Bacon's "History of Life and Death," we find that, as Mr. Ellis points out in his note (Vol. II., page 208), he has taken his facts from the *Prænotiones* of

Hippocrates, and in Spedding's translation we find among the "immediate signs which precede death," "fumbling of the hands. . . alteration of the whole countenance (*as the nose becoming sharp, the eyes hollow, and the cheeks sinking in*). . . coldness of the extremities," &c. In fact, Bacon had made a careful study of exactly those scientific observations which were required in order to produce the dramatic picture of Falstaff's death.

PARALLELISMS.

I.—"It was not long but Perkin, *who was made of quicksilver*, which is hard to imprison, began to stir. For deceiving his keepers, *he took to his heels*, and made speed to the sea-coast."—Bacon, *Hen. VII.*, *Op.* VI. 201.

A similar escape is described in 2 *Hen. IV.*, II. iv. 247.

"A rascal-bragging slave! *The rogue fled from me like quicksilver.*"

It is curious that one of Bacon's references to Quicksilver is in discussing the "*Motion of Flight*" in bodies; see *Nov. Org.*, II. 48, *Op.* IV. 223. He also speaks of it as containing "a flatulent and expansive spirit, so that it resembles gunpowder"—shewing its force, especially when it is "vexed by fire and prevented from escaping."—*Op.* V. 196, 437. Here surely is raw material for plenty of Shakespearian metaphor.

II.—"In this third part of learning, which is poesy, I can report no deficience. For being *a plant that cometh of the lust of the earth, without a formal seed*, it hath sprung up and spread abroad more than any other kind."—*Adv.* II. iv. 5. *De Aug.* II. xiii.

This very characteristic description of poetry is exactly reproduced in Shakespeare. The poet, in *Timon*, thus speaks:—

> A thing slipped idly from me.
> *Our poesy is a gum, which oozes*
> *From whence tis nourished*; the fire i' the flint
> Shows not till it be struck; our gentle flame
> Provokes itself, and like the current flies
> Each bound it chafes.—*Timon* I. i. 20.

It is interesting to observe how the metaphor is varied; the "plant that cometh of the lust of the earth, without a formal seed," appears in the poetry as "a gum which oozes from whence 'tis nourished." The gentle flame, which provokes itself; the current flowing with restless impatience, are reduplications of the idea under new images. The pains taken to avoid too striking identity of expression, while the idea expressed is the same, is very remarkable. The primary mode of representation is that in the prose, and it is evident that the poet had this in his mind when he composed these variations on the original theme.

MR. DONNELLY ON BACON'S CENSURE OF DEPOPULATION.

Hastings, Minn. U.S.A., Mar. 22, 1889.

To the "Bacon Journal."

It seems to me that it is the duty of every student of Shakespeare and Bacon to note down any parallelisms which he may observe in reading and publish them ; in this way we will gradually accumulate such a mass of identities as will overwhelm the most determined scepticism. I have just found one which I would contribute to the general stock. It is a parallelism not only of thought but expression.

In 1597, Francis Bacon, then a Member of Parliament, made a speech against Enclosures, which is thus reported:—

Mr. Bacon made a motion against *depopulation* of *towns* and houses of husbandry, and for the maintenance of husbandry and tillage. And to this purpose he brought in two bills, as he termed it, not drawn with a polished pen, but with a polished heart . . . . And though it may be thought ill and very prejudicial to lords that have enclosed great grounds, and pulled down even whole towns, and converted them to sheep pastures, yet, considering the increase of the people, and the benefit of the commonwealth, I doubt not but every man will deem the revival of former moth-eaten laws in this point a praiseworthy thing. For in matters of policy ill is not to be thought ill, which bringeth forth good. For enclosure of grounds brings *depopulation*, which brings forth first, idleness; secondly, decay of tillage; thirdly, subversion of homes, and decrease of charity and charge to the poor's maintenance; fourthly, the impoverishing the state of the realm. . . . And I should be sorry to see within this kingdom that piece of Ovid's verse prove true, *Jam seges est ubi Troja fuit;* so in England, *instead of a whole town full of people, none but green fields, but a shepherd and a dog.* The eye of experience is the sure eye, but the eye of wisdom is the quick-sighted eye; and by experience we daily see, *Nemo putat illud videri turpe quod sibi sit quæstuosum.* And therefore almost there is no conscience made in destroying the savour of our life, bread I mean, for *Panis sapor vitæ.* And therefore a sharp and vigorous law had need be

made against these *viperous* natures who fulfil the proverb, *Si non posse quod vult, velle tamen quod potest.*—(Spedding's Life, II. 82.)

We turn to *Coriolanus* (Act. III. i. 263); and we find Sicinius saying of Coriolanus :—

> " Where is this *viper*
> That would *depopulate* the city, and
> Be every man himself ? "

And again, Sicinius says : (line 288).

> " Speak briefly then,
> For we are peremptory to despatch
> This *viperous* traitor."

Here we have not only the same thought, the wrong of sacrificing the many for the benefit of the few or the one—but the same words employed in expressing it, to wit :—*depopulation* and *viperous*. The mere use of the words *depopulation* and *viperous* would not in itself signify much, for it is the privilege of all persons to use the common language ; yet it is to be remarked that the word *depopulate* and its cognates occur only once in Shakespeare, and it is not a little remarkable that in this one passage the crime of depopulating is atttributed to *viperous* natures. Unique instances of this kind gather force from this circumstance which would not otherwise belong to them. If these sentences came from two different persons, it is not a little curious that they should hold the same view as to the evil of *depopulation*, and should regard any person who caused such depopulation as a *viper*. There are a thousand ways in which disapprobation of the selfish monopolist can be expressed besides comparing him to a certain poisonous snake. Is it not remarkable, therefore, that two individuals, if they were two, should (1) reach the same conclusion about the evils of driving the people out of the "town" or "city ;" (2) should employ the same word "*depopulation*" to express the result (3) ; should feel not dispassionately, but fiercely, upon the subject (4) ; should in their philanthropic indignation fall on the not very obvious comparison of a snake, to express the character of the wrong-doer, and (5) should, out of the different snakes, select, to express his wrath, the *viper*, so called because it was supposed to be the only serpent that brought forth its young alive ?

Let the mathematicians apply their doctrine of " the law of probabilities " to this five-fold identity, with its unique conditions.

IGNATIUS DONNELLY.

NOTE.—Many other passages may be brought to illustrate the point which Mr. Donnelly notes: the connection of ideas between *the depopulation* or *depoverishing the state of the realm*, and the viperous nature of those persons who would rather promote sedition and rebellion than give up their own way. In 1 *Henry VI.* III. i. 72, the King remonstrates with his overbearing lords, each striving for his own ends, and disregarding the public welfare.

> "Civil discussion is *like a viperous worm*
> That gnaws the bowels of the commonwealth.
> We charge you, on allegiance to ourself
> To *hold your slaughtering hands*, and keep the peace."

Injury to the commonwealth, the poorer sort of people, is here the question. But in 2 *Hen. VI.* III. ii. 266 viperous treason aims not against the masses but against the individual. Salisbury says that he will defend the King

> "From such fell serpents as false Suffolk is;
> With whose envenomed and fatal sting
> (Gloucester) is shamefully bereft of life."

The figure is fully worked out in the Wisdom of the Ancients, where (*Essay of Typhon explained of Rebellion*) we read, "Such designs are generally set on foot by the secret notion and instigation of the peers and nobles under whose connivance the common sort are prepared for rising; whence proceeds a swell in the state, which is appositely denoted by the nursing of Typhon. This growing posture of affairs is fed by the natural depravity and malignancy of the vulgar which to Kings is *an envenomed serpent*." The disaffected breaking into open rebellion which produces "infinite mischief both to prince and people," is represented by the horrid and multiplied deformity of "Typhon with his hundred heads denoting the divided powers." Even in this further development of the metaphor the philosopher is followed by the poet. When Demetrius and Chiron rebel against their hated stepfather Aaron, and threaten to destroy his new-born infant, Aaron compares them to "the threatening band of Typhon's brood." *Tit. And.* iv. 2. When Coriolanus resists the will of the citizens and "they stand up, about the corn," the 1st citizen says, "He stuck not to call us the *many headed* (*Cor.* ii. 3), and when they banished him, Coriolanus in taking leave of his mother tells her, "The *beast with many heads* butts me away" (*ib. rom.* 1). Clearly Aaron and Coriolanus knew not only the mythical story about Typhon, but they

interpreted it according to Bacon's interpretation, which he claims as new and original. The intermingling of the ideas of injury to the state, the people, or the person of the Sovereign, and the viperous, serpent-like, or Typhon-like nature of the men who could encourage sedition, rebellion, treachery, are so frequent in Shakespeare, that our note would extend to the proportions of an essay were we to mention them all. (See page 130, *note*).

We do not, of course, ignore the fact that the expressions, "many-headed," "the beast with many heads," are directly taken from Horace's *Bellua multorum es capitum*. It is quite in "Shakespeare's" manner to enrich his diction by the use of metaphorical language equally applicable to more than one antetype. C.

BACON ON THE USE AND ABUSE OF MONEY.

"ABOVE all things, good policy is to be used, that the treasures and moneys in a State be not gathered into few hands. For otherwise a State may have a great stock, and yet starve; and *money is like muck, not good except it be spread.*" (Essay XV. of Seditions).

This saying is attributed by Bacon to Mr. Bettenham (Apophthegms, 252; Op. VII., 160). In Bacon's Paper of Advice to the King, "*On Sutton's Estate*," the same maxim is again referred to: "Thus have I briefly delivered unto your Majesty my opinion touching the employment of this charity, whereby that mass of wealth, that was in the owner little better than a stack or heap of muck, may be spread over your kingdom to many fruitful purposes." (Op., Vol. IV., page 254).

These passages throw some light on the eulogy which Cominius passed on Coriolanus:—

> "Our spoils he kicked at,
> And looked upon things precious as they were
> The common muck of the world."—*Cor.* II. ii. 129.

The passage itself only expresses a conventional contempt for riches, which may be either noble, or morbid, or insincere and fantastic. Bacon's use of the same metaphor in his prose shows that he intended to represent Coriolanus as refusing to accumulate treasure for himself, because he looked on wealth as good only when it is "spread over the kingdom to many fruitful purposes;" and in this sense becomes "the common muck of the world," that "when it lay upon a heap, it gave but a stench and an ill odour; but when it was spread upon the ground then it was cause of much fruit." (Apophthegm). In this, as in numerous other instances, Shakespeare's interior or between-the-lines meaning is not easily discovered till Baconian light is brought to bear on it. The annotators of *Coriolanus* have not yet found out what "Shakespeare" meant by "the common muck of the world.'

BACON AND THE ROSICRUCIANS.

THE object of this article is to re-examine the question, as to the real founder of the Society of Rosicrucians, at the commencement of the 17th century. The only writer who has ever attempted the subject in any way worthy of the problem has been De Quincey. But it cannot be said that he has treated it in an exhaustive or adequate manner, seeing he concludes John Valentine Andreas to have been the real author of the manifestoes, although Andreas distinctly denied the charge in his own day. Briefly summed up, De Quincey arrives at the following conclusions:—That the mythical story of Father Rosy Cross, and the antedating of the Society was a fiction.

"Here then the question arises—Was the brotherhood of Rosicrucians, as described in these books, an historical matter of fact or a romance? That it was a pure romantic fiction, might be shown by arguments far more than I can admit. The *Universal Reformation* (the first of the three works) was borrowed from the 'Generale Riforma dell' Universo dai sette Savii della Grecia e da altri Litterati, publicata di ordine di Apollo,' which occurs in the *Raguaglio di Parnasso* of Boccalini. It is true that the earliest edition of the Raguaglio, which I have seen, bears the date of 1615 (*in Milano*); but there was an edition of the first *Centuria* in 1612. Indeed Boccalini himself was cudgelled to death in 1613 (see *Mazzuchelli*—Scrittori d'Italia, vol. ii., p. iii., p. 1378). As to the *Fama*, which properly contains the pretended history of the order, it teems with internal arguments against itself. The House of the Holy Ghost exists for two centuries, and is seen by nobody. Father Rosycross dies, and none of the order even knew where he is buried; and yet afterwards it appears that eight brothers witnessed his death and his burial. He builds himself a magnificent sepulchre, with elaborate symbolic decorations; and yet for 120 years it remains undiscovered. The society offers its treasures and its mysteries to the world; and yet no reference to place or person is assigned to direct the inquiries of

applicants. Finally, to say nothing of the *Vocabularium* of Paracelsus, which must have been put into the grave before it existed, the Rosicrucians are said to be Protestants—though founded upwards of a century before the Reformation. In short, the fiction is monstrous, and betrays itself in every circumstance. Whosoever was its author must be looked upon as the founder in effect of the Rosicrucian order, inasmuch as this fiction was the accidental occasion of such an order's being really founded. That Andreä was that author, I shall now prove by one final argument: it is a presumptive argument, but in my opinion conclusive: *The armorial bearings of Andrea's family were a St. Andrew's cross and four roses.* By the order of the Rosy-cross, he means therefore an order founded by himself."

Mr. Waite, in his "Real History of the Rosicrucians," agrees with De Quincey as to the fabulous character of the origin of the society. But he shows, by a series of irrefutable arguments, that Andreas could not have been the founder, for Andreas denied it, with the words "*Nihil cum hac fraternitate commune habeo*," in his "Mythologia Christiana." It is evident also on other grounds, which the reader may study with advantage in Mr. Waite's able work. Evidence shows that about A.D. 1600, a society, terming themselves "Brothers of the Meritorious Order of the Rosy Cross," appeared on the horizon of Europe, with an invented story of an earlier origin, carrying on its face the mark of its mythical character. *The real founder was then living.* Robert Burton, in his "Anatomy of Melancholy" (1621), tells us that the founder of the order of the Rosie Cross "*now living*" is a "*grand signior*," "*antistes sapientiæ*," "an oracle of wisdom," or "*a great and learned lawyer*" *(antistes).* He describes him in Latin and English, and in words which can only fitly be applied to Francis Bacon, Viscount St. Albans, as "*Omnium Artium et Scientiarum Instaurator*," the "Renewer of all Arts and Sciences." Anyone moderately acquainted with Bacon's works will in a moment recognise the Instaurator of the "Instauratio Magna" not in this one point only, but in the coupling of "arts and sciences." Burton further writes that this founder is "a most divine man" and "the quintessence of wisdom," and quotes Dousa with these lines:—

> "A sole exoriente, Mæotidas usque paludes,
> Nemo est, qui justo se æquiparare queat."—*Anat.*, p. 71.

Bacon wrote (1624) a short work which has been hitherto considered little better than a romance or fanciful vision of an Utopia,

the story of the New Atlantis. In it there are evident signs of a real society, of an existing order, and we cannot overlook the fact that Bacon makes King Solomon the founder of his college of the six days; Solomon being also the historic founder, or Biblical Master of the Rosicrucians.

In 1623 Campanella published a work, entitled the "City of the Sun" (*Civitas Solis*), an account of a philosophical Republic, which strangely parallels in object and style this New Atlantis. Campanella, we assert, upon the authority of the learned Nimrod, was a Rosicrucian, as was also *Tobias Adami*, who acted as his amanuensis and editor. Now in a series of encomiums passed upon Bacon, prefacing the "Advancement of Learning," this same *Tobias Adami* is quoted as declaring, "*that we tread the same footsteps and that we pursue the same ends*" as Francis Bacon.

"Tob. Adami, in his Preface to the Realis Philosophia, of that excellent Philosopher Campanella (who lives to enjoy that Fame, which many eminent for their learning, rarely possess after death) speaks his opinion thus:—

"We erect no sect, establish no Placits of Eresie, but endeavour to transcribe universale and ever-veritable Philosophy out of the Ancient Originall Copy of the world; not according to variable and disputable speculations, but according to the conducture of sense and irrefragable depositions of the Architect himselfe, whose hand in works, dissents not from his word in writing. And if the Great Instauration of the deep-mineing Philosopher, Fra. Bacon Lo. Verulam Chancellor of England, a work of high expectation, and most worthy, as of Consideration, so of assistance, be brought to perfection, it will perchance appeare, that we pursue the same ends, seeing we tread the same footsteps in traceing, and as it were hounding nature, by Sence and Experience," &c.

Why has it been thought fit to attach these words to this 1640 Oxford edition of the "Advancement of Learning"?

Another author, quoted in the same place, is Mersenne, who writes:—

Verulam seems to have no other intention in his New Method, than to establish the Verity of Sciences, wherefore you must not anticipate as granted that he makes for you, or that he is of your opinion; he confesses we know little, but he subverts not the Authority of Sense and Reason; no, he labours to find out proper and proportionable instruments, whereby to conduct the understanding to the knowledge of Nature and her effects.

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* Nimrod, iv., 517.

Wherever we come upon the subject of the Rosicrucians, we find ourselves in some mysterious way, in touch with Bacon, and also with Free-masonry. De Quincey declares that "the object of the elder Free-masons was *not* to build Lord Bacon's imaginary Temple of Solomon," which he calls one of the hypotheses of Nicolai. But it was also one of the hypotheses of Murr,* and both of these men lived very much nearer to the origin of this problem than did De Quincey. The latter concludes that *modern* Free-masonry was nothing but modified Rosicrucianism.

"Whoever has read the *New Atlantis* of Bacon, and is otherwise acquainted with the relations in which this great man stood to the literature of his own times, will discover in this romance a gigantic sketch from the hand of a mighty scientific intellect, that had soared far above his age, and sometimes on the heights to which he had attained, indulged in a dream of what might be accomplished by a rich state under a wise governor for the advancement *of the arts and sciences.* This sketch, agreeably to the taste of his century, he delivered in the form of an allegory, and feigned an island of Bensalem, upon which a society, composed on his model, had existed for a thousand years under the name of Solomon's house; for the law-giver of this island, who was also the founder of the society, had been indebted to Solomon for his wisdom. The object of this society was *the extension of physical science;* on which account it was called the College of the Work of Six Days. Romance as all this was, it led to very beneficial results; for it occasioned in the end the establishment of the Royal Society of London, which for nearly two centuries has continued to merit immortal honour in the department of physics. Allegory, however, it contains none, except in its idea and name. The house of Solomon is neither more nor less *than a great academy of learned men*, authorised and supported by the state, and endowed with a liberality approaching to profusion for all purposes of experiment and research. Beneficence, education of the young, support of the sick, cosmopolitism, are not the objects of this institution."

If De Quincey had been better acquainted with the Rosicrucian manifestoes, he would have discovered that the chief point to which he calls attention in Bacon's work, "The Extension of Physical Science," was the prominent feature of the Rosicrucian confessions.

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* Uber den wahren Ursprung der Rosenkreutzers. 2 c Sulzbach, 1803, p. 23, Chris. Murr.

We quote from the *Fama Fraternitatis* of 1614, in which it will be seen that some of the objects of the brotherhood were to examine "how far his (man's) knowledge extendeth in nature," to make a collection of Natural History, or a "*perfect method of all arts*," to overthrow Aristotle and Galen, and to parallel with new discoveries in the realms of nature and art, the discovery by Columbus of the other half of the world. Every one of these objects is Bacon's philosophy writ large. The simile is his, the attack upon Aristotle began with his freshmanship at Cambridge, the making of a book of nature was throughout his life his most cherished object, it was his chief effort during the last five years of his life. De Quincey has fallen into the easy fallacy, that the Rosicrucians were gold-seekers or alchemists; but of the Atlantis he writes: "The house of Solomon is neither more nor less than a great academy of learned men," and "for the advancement of arts and sciences." So with the Rosicrucians. All their addresses are to the Erudite of Europe,* their president is Apollo (represented in George Withers' "Great Assizes held at Parnassus," by the Lord Verulam), their seat is Parnassus, their fountain, Helicon, their steed, Pegasus. They term themselves in their first manifesto or pamphlet, "*the Litterati of Apollo*" (see the "Universal Reformation," 1614). Burton similarly describes the Founder of the Rosicrucians "*now living*" as "*Artium et Scientiarum Instaurator*," the Restorer of Arts and Sciences.

We read in the R. C. Confession (chap. ii.): "Concerning the amendment of philosophy, we have (as much as at this present is needful) declared that the same is altogether weak and faulty; nay, whilst many (I know not how) allege that she is sound and strong, to us it is certain she fetches her last breath." This strikingly Baconian language expresses the Baconian aim of these Rosicrucian manifestoes. In chap. xi. we read: "It is right that we be rather earnest to attain to the knowledge of philosophy, nor tempt excellent wits to the tincture of metals, *sooner than to the observation of nature*." The object of the Rosicrucians, then, was not *gold-seeking*; but the *observation of Nature, overthrow of the old philosophy of Aristotle*, and to see "how far man's knowledge extendeth in Nature;" their purpose was to make a Collection of Natural History, copied from Solomon's example, and entitled a "Book of Nature," as a base to work upon.

* The Confession of the Rosicrucian Fraternity of 1615 runs, "Confessio Fraternitatis R.C. ad Eruditos Europæ."

We will now present the passage with which the celebrated *Fama Fraternitatis* opens, in which Bacon's philosophical ends, his similes, and his particular ideas, are to be re-read by students of his works, in almost every word, and certainly in each line. This manifesto was given to the world about 1614; the "Confession of the Rosicrucian Fraternity" in 1615; the "Universal Reformation" about 1614. These are the three great manifestoes by which the society first made itself known to the public in Europe. Those who lack access to the original copies will find them reproduced (in English) in Mr. Waite's recent work, "The Real History of the Rosicrucians," from which we take the liberty to quote.

"*Fama Fraternitatis; or, a Discovery of the Fraternity of the most Laudable Order of the Rosy Cross.*

"Seeing the only wise and merciful God in these latter days hath poured out so richly His mercy and goodness to mankind, whereby we do attain more and more to the perfect knowledge of His Son Jesus Christ and of Nature, that justly we may boast of the happy time wherein there is not only discovered *unto us the half part of the world, which was heretofore unknown and hidden, but He hath also made manifest unto us many wonderful and never-heretofore* seen works and creatures of Nature, and, moreover, hath raised men, indued with great wisdom, which might partly *renew and reduce all arts* (in this our spotted and imperfect age) to perfection, so that finally man might thereby understand his own nobleness and worth, and why he is called *Microcosmus, and how far his knowledge extendeth in Nature.*

"Although the rude world herewith will be but little pleased, but rather smile and scoff thereat; also the pride and covetousness of the learned is so great, it will not suffer them to agree together; but were they united, they might, out of all those things which in this our age God doth so richly bestow on us, collect *Librum Naturæ*, or, *a Perfect Method of all Arts.* But such is their opposition that they still keep, and are loth to leave, the old course, esteeming Porphyry, *Aristotle, and Galen*, yea, and that which hath but a meer show of learning, more than the clear and manifested Light and Truth."

Bacon's hand is distinctly visible in this passage. He writes: "For this I find done, not only by Plato who anchors upon that shore; but also by *Aristotle, Galen*, and others." Notice, "*Aristotle and Galen*"

brought in in the same order. Bacon writes: "For how long shall we let a few received authors stand up like Hercules' columns, beyond which there shall be no sailing or discovery in science, when we have so bright and benignant a star as your Majesty to conduct and prosper us."

This is Bacon's master simile, to go "*plus ultra*," to imitate Columbus, in the circumnavigation of the Intellectual Globe. He writes: —(Gt. Instn. Pref.) "Sciences also have, as it were their *fatal columns*." Or, inasmuch, as by voyages made, beyond the Mediterranean and across the Atlantic, a new world had been discovered, so should man's mind extend knowledge and discover a new world of thought. Bacon claimed this as a prerogative of his own philosophic system. He made the voyage and adopted the simile; from no other mind could this idea have thus expressed itself.

In the *De Aug.* Lib. ii. ch. 10, he writes: "But for some small keel to emulate heaven itself; and to circle the whole globe of the earth with more oblique and winding course than the heavens do, this is the glory and prerogative of our age. So that these times may justly bear in their word, not only *plus ultra*; and also *imitabile fulmen*, for the Ancients *non imitabile fulmen*." This daring and aspiring thought is repeated in the *Fama*. It is Bacon's peculiar property, the product of his own master-mind, and of no other. But it is perhaps in the *Librum Naturæ*, or Book of Nature, that we most distinctly recognize Bacon's individuality. This collection of Nature may be re-found in the sketch of his own Natural History, or Sylva Sylvarum. And it is not lightly to be passed over, that we find this work bound up in the same volume with the New Atlantis, in which it is again shadowed forth under the scheme of a Society, the College of the six days. Now observe—we are confronted by Bacon's New Atlantis, reproduced word for word, under the title of "John Heydon's Land of the Rosicrucians." This is corroborative evidence! Whatever the critic may think of Heydon's narrative as a fraud or plagiarism, the fact remains that the Atlantis, treating of a secret Society or Order, proposes the same ends, in the same words, as this genuine Rosicrucian manifesto! In the same volume we find Bacon, in his Natural History, attempting to fulfill the pledge He also writes to Father Fulgentio, "As for the third part" (the Natural History), "that is plainly a work for a King or Pope, or *some college or order*, and cannot be done as it should be by a private man's industry:"—thus associating the "*Librum Naturæ*," with a *College* or order, such as the Rosicrucians termed themselves.

That Bacon was founder of the Society of the Rosicrucians, or at least at its head in England, is in short fast passing from the realm of theory to the region of *undoubted fact.* The evidence afforded by the identity of John Heydon's Land of the Rosicrucians, with Bacon's New Atlantis, receives startling confirmation from the Anatomy of Melancholy (1621). In this work the subject of "the Rosie-Cross men," is found brought into context with the New Atlantis of Bacon, with John Val Andreas' "*Resp. Christianopolitana*," and with Campanella's "City of the Sun." A footnote to the former couples Bacon's name with that of Andreas thus:—

John Valent Andreas, Lord Verulam.

There is not even a full-stop between the two names, but they are left as if they were masks for each other! This is the passage to which this note is attached:—

"Utopian *parity* is a kind of government, to be wished for, rather than effected, *Resp. Christianopolitana*, Campanella's '*City of the Sun*,' and that *New Atlantis*," (page 60 Anatomy of Melancholy, xvi. edit). Now how is it that the Rosicrucian protagonist (up to date), John Val Andreas, is found thus in context with Bacon? The reply that they both drew imaginary pictures of a Republic, Commonwealth or Utopia, proves that Bacon was treading in the actual footsteps of the Rosicrucians, and that the ideal commonwealth pictured in the New Atlantis was also a Rosicrucian dream.

That Robert Burton was perfectly acquainted with the fact that Bacon was the Founder of the Fraternity of the Rosie-Cross, is proved not only by his expression—"the *Renewer of all Arts and Sciences* (Omnium Artium et Scientiarum Instaurator), *Reformer of the World*, and *now living*," but by what he says elsewhere in The Anatomy (p. 357). We find, "*Solomon's Temple*,"—"*the Rosie-Cross men*," and Bacon's name, (under cover of his great predecessor, *Roger Bacon*) introduced four times, with reference to the *same scientific discoveries that are in Bacon's New Atlantis*! "With many such experiments intimated long since by Roger Bacon in his tract, *de Secretis artis et naturæ*, as to make a chariot to move *sine animali* (without animals), *diving boats*, to walk on the water by art, and to *fly in the air*;" Comp. N. A.:—"We have some degrees of flying in the air. *We have ships and boats for going under water.*" Burton continues:—"And Bacon writ of old, burning glasses, multiplying glasses, perspectives, *ut unus homo appareat exercitus*, to see afar off," comp. N. A.:—"We have also *Perspective Houses.* We procure means of seeing

objects *afar off;* as *in the heaven* and remote places;" comp. Burton, "Marcellus Vrencken makes mention of a friend of his that is about an instrument *quo videbit quæ in altero horizonte sint.* Otocousticons some speak of, to *intend hearing as the other do sight*," comp. New A.:—"We have also, *Sound Houses* where we practice and demonstrate all sounds, and their generation. We have certain *helps* which set to the ear do further the hearing greatly. We have also diverse strange and artificial echoes reflecting the voice many times, and as it were tossing it: and some that give back the voice louder than it came, some shriller, some deeper, *yea, some rendering the voice.*" Burton means by "*intend hearing as the other do sight*," a magnifying of sound, or bringing it close from a great distance, (comp. N. A.). "We have all means to convey sounds in trunks and pipes in strange lines and distances."

A striking instance of Burton's tendency to associate Bacon with the Rosicrucians is seen in his Introduction of Democritus to the Reader. "Much mention is made of anchors, and such like monuments, found about *old Verulamium.*" In a foot note (*m*) we read—"*Near St. Albons.*" So that this is a reference to Bacon's home. In the next paragraph but one:—

"We had need of some general visitor in our age that should reform what is amiss, a just army of ROSIE-CROSS men; for they will amend all matters (they say), religion, policy, manners, with *arts, sciences,* etc." Upon the next page:—"*Boccalinus* may cite commonwealths to come before Apollo, and seek to reform the world itself by commissioners; but there is no remedy; it may not be redressed." It was from Boccalini's Ragguaglio di Parnasso, that the first Rosicrucian manifesto, or Reformation of the Whole Wide World, was borrowed. Twelve lines lower down, in context with this subject of the ends of the Rosicrucians to effect a Reformation of Society, Burton introduces again Bacon's *New Atlantis:* "I will yet, to satisfy and please myself, make an Utopia of mine own, *a New Atlantis, a poetical commonwealth* of mine own, in which I will freely domineer, build cities, make laws, statutes, as I list myself. And why may I not?—*pictoribus atque poetis,* etc. You know what liberty POETS ever had!" This seems to suggest that Burton considered the author of the New Atlantis a poet! "For the site, if you will needs urge me to it, I am not fully resolved: it may be in *Terra Australis Incognita*; there is room enough, (for, of my knowledge, neither that hungry Spaniard, nor Mercurius Britannicus, have yet discovered half of it),

or else one of those floating islands in *Mare del Zur*, which like the Cyanean isles in the Euxine Sea, alter their place and are accessible only at set times, and to some few persons; or one of the *Fortunate Isles*, for who knows yet where, or which they are?"

In the Aphorisms of the *Parasceve*, Bacon separates Nature into three divisions corresponding to the History of Generations, Prætergenerations, *and Arts.**—He does not confound them, but he is very careful to bring things artificial under the classification of nature, and undoubtedly he would have included the plays known as Shakespeare's as works of Art, under the heading of nature, or as a book of nature. The reader has seen how, in a couple of Rosicrucian paragraphs, we have found disclosed the entire Baconian mind and philosophy. For "*how far his* (man's) *knowledge extendeth in Nature*" is the marrow and soul of the Baconian system, whose end is to attain knowledge and command over Nature. To better man's estate, to seek new intellectual worlds, (to parallel the discovery of Columbus) and to overthrow *Aristotle and Galen*, this philosophy stands as unique, and original, as Mont Blanc over the chain it dominates.

The ship, simile of sailing on intellectual voyages of research, is prominent from first to last in Bacon's writings. His "*bark of philosophy*" may be seen on the frontispiece engraving of the 1620 *Novum Organum*, sailing between the two pillars of Hercules. So that this is no accidental metaphor, but a master-thought dominating his works, in a downright fashion of completeness, and is applied to the extending of man's knowledge in nature, just as it is to be found in this passage quoted from the *Fama Fraternitatis*. All this was coupled in Bacon's mind with the overthrow of Aristotle. If science was to be reconstructed, the old edifice must be first pulled down. So that the idea of first demolishing and then reconstructing upon solid foundations, is Baconian from beginning to end. Does not Bacon stand out as the protagonist of this philosophical reform and reconstruction during his age? Where else are we to look for a mind with schemes of equal grandeur, or of such daring comprehensive power?

In Spedding's critical and historical Preface to the Parasceve, he writes:—"He might still indeed have hoped to arrive ultimately at an *alphabet* of Nature (her principles being probably few and simple,

* (See Nat. Expl. Hist. Spedding works v. 133, 134 and ib. Critical and Hist. Pref. to Parasceve i. 184).

though her phenomena be enormously complex); but he would have found that a *dictionary* or *index* of Nature (and such was to be the office of the *Natural History*) to be complete enough for the purposes of the *Novum Organum*, must be nearly as voluminous as Nature herself" (Phil. Wks., vol. i., p. 385).

We read in the *Fama*: "After this manner began the Fraternity of the Rosie Cross—first, by four persons only, and by them was made the magical language and writing, with a *large dictionary*."

This idea of making a "Book of Nature," or *Librum Naturæ*, may be claimed as entirely peculiar to Bacon. Hear him upon this point: "Atque posterius hoc nunc agitur; nunc inquam; neque unquam antehac. Neque enim Aristoteles, aut Theophrastus, aut Dioscorides, aut Caius Plinius, *multo minus moderni*, hunc finem (de quo loquimur) historiæ naturalis unquam sibi proposuerunt." If Bacon had read the *Fama* we quote from, he would have recognised either himself or a mind exactly his counterpart! It is this work which Mr. Spedding considers Bacon's *alphabet* of Nature, as a *dictionary* or *index* ("and such was to be the office of the Natural History," 385) of phenomena. This is the "Historiam naturalem et experimentalem quæ sit in ordine ad condendam philosophiam" which Bacon places in the very front and entrance of his design (Preface to Parasceve, Spedding, Philo.Wks., vol. i., 376). In the discussion (as to Bacon's merits as founder of a new philosophical method) between Spedding and Ellis (Preface to Parasceve), we find Spedding writing: "You think that the difference between what Galileo did and what Bacon wanted to be done, lay in this, that Bacon's plan presupposed *a history (or dictionary*, as you call it) of *Universal Nature*, as a store-house of facts to work on."

Mr. Ellis replies to this: "Bacon wanted a collection large enough to give him the command of all the avenues to the secrets of Nature" (*Ibid*). Almost a repetition of the enunciations in the *Fama* of the Rosicrucians!

We have said that the Rosicrucians were not, as is generally understood, pretenders of the art of making gold, but *Philosophers*, *Litterati*, aiming at the overthrow of the authority of Aristotle and Galen, seeking to extend man's knowledge in Nature. They were, moreover, bent upon an entire reformation of society, for which the age was crying. If we had been describing Bacon's philosophical ends, we could only use the same words. Take this account of the objects that the mythical Father Rosy-Cross had in view, from the *Fama:* "He

showed them *new growths, new fruits, and beasts which did concord with old philosophy*, and prescribed them new *Axiomata*, whereby all things might fully be restored."

One of the features of Bacon's mind was a grafting on of antiquity with novelty. In his note-book is this entry: "To consider what opinions are fit to nourish *Tanquam Ansæ*, and so to grift (graft) the *new upon the old, ut religiones solent.*" * In his Proæmium he asks the question whether knowledge might at any time be "*restored* to its perfect and original condition?" As for the *Axiomata*, it is a striking point that Bacon's great instrument, or engine of discovery, the *Novum Organum*, is written entirely in axioms! The expressions, "new discoveries," "new fruits" *(fructifera)* is entirely Baconian.†

THE FOUNDER OF ROSICRUCIANISM LIVING IN 1621.

De Quincey's opinion that the antedating of the origin of the Rosicrucians, with the story of Christian Rosy-cross, published in the *Fama Fraternitatis*, 1614, was a pure invention, receives startling confirmation from an extract we make from Burton's "Anatomy of Melancholy," published in 1621. By this it will be seen that Burton states that some people believed the founder of the Society of Rosicrucians to be still living whilst he wrote. But this is not all. He describes this founder, in both English and Latin, "*Omnium artium et scientiarum Instaurator*"—"The renewer of all arts and sciences." Bacon's name for his new system of philosophy was *Instauratio Magna*. It may be questioned if Bacon regarded his *Instauratio* in the light of a *restoration*, yet we have his words to that effect. These are his important cogitations prefacing the *Instauratio*:—

Francis of Verulam . . . being convinced that the human intellect makes its own difficulties, not using the true helps which are at man's disposal soberly and judiciously; . . . thought all trial should be made, whether that commerce between the mind of man and the nature of things, which is more precious than anything on earth, or at least than

* "But to me on the other side that do desire as much as lieth in my pen to ground a sociable intercourse between antiquity and proficience, it seemeth best to keep way with antiquity *usque ad aras*" (Adv. Lib. II. vii. 2, Op. III, 353, De Aug. III. iv.)

† "Our *experiments* we take care to be (as we have often said) either *Experimenta Fructifera, or Lucifera*—either of use, or of discovery" (*Nat History*, 500). These are the *exact* Latin words of the R.C.—viz., experiments of growth (light) and *fruits*."

anything that is of the earth, might by any means *be restored* to its perfect and original condition.

The Latin words are "*restitui posset in integrum*," which cannot be rendered apart from the sense of restoration. Spedding confesses that Bacon believed in some great prehistoric age of knowledge. And whilst selecting Plato's *Atlantis* for the subject of his romance, he gives just such reasons of a belief in the tale of the Egyptian priests to Solon as might be expected from the scornful way in which he speaks of "the philosophy of the Græcians with some better respect to the Egyptians, Persians, Chaldees, *and the utmost antiquity*, and the mysteries of the poets" (*Commentarius Solutus*, or Note-book; see Spedding, L. L. iv. 3).

One object of the Rosicrucian brotherhood was to *restore knowledge to its original and pristine condition.* We are accustomed to translate *Instauratio Magna* as the *Great Instauration*, but the Latin word *Instaurator* means a Renewer, or Repairer, or Restorer. *Instauratio* means not only "a setting forth," but "a renewal" also. How are we to understand all this? Our reply is that we must cast aside all our preconceived ideas as to the Baconian simplicity of style in writing. We have neglected such hints as Bacon gives us in his note-book, and in his "Praise of Knowledge," such words as:—

"The Græcians were, as one of themselves sayeth, *you Græcians ever children!* They knew little antiquity; they knew, except fables, not much above five hundred years before themselves. They knew but a small portion of the world" (*Discourse in Praise of Knowledge*).*

According to Nimrod the Rosicrucians aimed at restoring or rebuilding the Old Templar knowledge (the Temple) which had been never really lost but obscured only. "Our philosophy also is not a new invention, but as Adam after his fall hath received it, and as Moses and Solomon used it" (*Fama Fraternitatis*).

This also was their declaration, "That they are destined to

* "This one way, therefore," he concludes, "remaineth, that the whole business be attempted anew with better preparations, or defences against error; and that there be a universal INSTAURATION, *or reconstruction*, of the arts and sciences, and of all human learning, upon a due basis." That is the meaning of the word *Instauratio*: it was used by the Romans for the repetition of anything, and generally with a special view to correctness or completeness of performance, as for instance, *of games or sacrifices* of which the first performance had been unsatisfactory. It is properly a building up, and is nearly the same thing with *a restoration* (*Craiks' Bacon*, p. ii., 2nd part).

accomplish the approaching *restoration of all things* to an improved condition before the end arrives" (Gabriel Naudé). Compare this with Bacon's, "Whether that commerce between the mind of man and the nature of things, . . . might by any means be *restored to its perfect and original condition*." That Bacon was active in getting members for some society "*beyond the seas*" may be read in the following extract. Among Bacon's memoranda of the 26th July, 1608, one runs thus:—"Q. of learned men beyond the seas *to be made*, and hearkening who they be that may be so inclined." "*To be made*" what?" How is it we can gather nothing more of these learned men? Why is the subject shrouded in mystery? The fact that Bacon was a propagandist on the continent "*beyond the seas*" is a remarkably strong point in favour of the theory of a brotherhood or some secret society, which he was promoting. If his object had only been scientific, we should have heard more on the subject. But here is proof that Bacon was enlisting abroad the talents of learned men, in some scheme of great universality and secrecy. Moreover, "*to be made*" suggests membership, brotherhood, and is thoroughly masonic in sound. Considering St. Albans was in Bacon's time, and still is, a very little place, how is it we find Burton writing of it during Bacon's lifetime: "*Near St. Albans, which must not now be whispered in the ear.*"

But the mystery is not only around St. Albans, it is around Bacon also. Ben Jonson, in a poem addressed to Bacon on his birthday, writes:—

"In the midst
Thou stand'st as though a *mystery* thou didst."

Ben Jonson was well acquainted with Bacon and his life, and the mystery must indeed have been profound to draw forth such lines as these! The most sceptical of critics must be forced to confess that there *was a mystery* round both the home of Bacon and Bacon himself, for it is thus testified to, by two independent, learned, and prominent men who were his contemporaries. In the "Anatomy" (*to Democritus junior*) is a passage too long for insertion here, but to which we wish to draw especial attention. It describes "the omniscious only wise fraternity of the Rosie Cross of these times" as "all betrothed to wisdom;" "their Theophrastian master as the renewer of all arts and sciences, reformer of the world, and now living." This description of the founder and his disciples agrees with what we learn from the

pen of the author of "*John Val. Andreas und Sein Zeitalter*" (Berlin, 1819).

> Quid vis? Collegium nostrum est Acadæmia quædam
> Doctrinæ studiis cum pietate sacra,

showing that it was a philosophical *Academy*. Compare the opening of *Love's Labour Lost*, one of the earliest of the plays.

> Navarre shall be the wonder of the world;
> Our court shall be a little *Academe*,
> Still and contemplative in living art.
> * * * * * *
> I am resolv'd; 'tis but a three years' fast:
> The mind shall banquet, though the body pine;
> Fat paunches have lean pates, and dainty bits
> Make rich the ribs, but bankrupt quite the wits.
> *Love's L. L.* I. i. 12 . . . 24.

In the 1640 Translation of Preface to the Advancement, by Gilbert Wats, we read:—"This one way remaineth that the business be wholly re-attempted with better preparations, and that there be throughout *An Instauration of Sciences and Arts*, and of all Human Learning *raised from solid foundations*." Here are the same words used by Burton. In *Advt. L.* ii., 78, 79, Bacon again introduces the subject of *Arts and Sciences* in connection with *foundations and colleges*, as we have seen. The Rosicrucians called themselves *a college*, and the wise men of the New Atlantis had their college of the six days.

All De Quincey remarks, about Bacon's objects in writing the New Atlantis with regard to the Advancement of Science and the founding of a Royal Society (so to speak), is no doubt perfectly true; but the strange point is that the Rosicrucians joined hands with Bacon upon this actual point. De Quincey does not attempt to explain why King Solomon is introduced upon the scene, or what the attraction was that brought a meeting of Freemasons in 1646 to Warrington, to discuss Bacon's Atlantis, adopt his ideas, and introduce his pillars into the Lodge!

In *Advt. L.* i. and ii., 1605, there are about fifty quotations from Solomon. In Book II., Bacon quotes twenty-four aphorisms in succession from Solomon alone. Describing the founding of Solomon's College of six days, he writes:—"Amongst the excellent acts of that king (Solomon) one above all hath the pre-eminence. It was the erection or institution of an order or society, which we call Solo-

mon's House." So in Rosicrucian manifestoes we read:—"Our philosophy also is not a new invention, but as Adam after his fall hath received it, and as *Moses and Solomon* used it." In the *Advt.* (*L.* i.), Bacon introduces *Moses and Solomon in succession*, giving a paragraph to both. Robert Fludd, the famous English Rosicrucian, entitles one of his works "Philosophia Mosaica." (Goudæ, 1638). He quotes Solomon in exactly the same language as Bacon does with regard to a Natural History in the New Atlantis. The question at stake is whether the New Atlantis is merely a philosophical dream or a real society or order? Now the Rosicrucians distinguished themselves by a *red cross*. We read in the marriage of Christian Rosencross: "We were all distributed among the Lords, but our old Lord and I, most unworthy, were to ride even with the King, each of us bearing a snow-white ensign with a *red cross*" (Waites Real History of the Rosicrucians). In the New Atlantis we read: "The morrow after our three days were past, there came to us a new man that we had not seen before, clothed in blue as the former was, save that his turban was white with a *small red cross on the top*." John Val. Andreas declared that the Genuine Illuminati of "St. Christopher Rosy-Cross were a society formed by one faithful brother out of the ruins of the Knights Templars" (Myth. Christ., p. 305, 306). Hence the Templar red cross. Sir Walter Scott frequently introduces it:—

> Lo, warrior! Now the cross of red
> Points to the grave of the mighty dead.

It is very curious to find Bacon's mind in almost every line of these Rosicrucian manifestoes. In chapter xiii. of the Confession of the Rosicrucian Fraternity (p. 97, Waites Real Hist. of Rosicrucians), we read: "Then shall you be able to expel from the world all those things which darken human knowledge and hinder action, such as the vain (astronomical) epicycles and eccentrics circles." Compare, "And to this day the motions of the heavens are, by fabulous astronomers, perplexed with eccentrics and epicycles" (Posth. Wks. Gruter, Vol. II., p. 58, Shaw's Edition, 1733).

In chapter xii. of the Confession of the R.C., already quoted from, we read: "Our age doth produce many such (impostors), one of the greatest being a *stage-player*, a man with sufficient ingenuity for imposition" (1615). This is very curious. Because, what possibly could have been the *imposition* of this stage-player, and why is he introduced into this manifesto at all, unless there was some particular connection or reason for alluding to him? This passage seems to

point to Shakspere, whose name stands first on a list of twenty-six actors in the 1623 Folio. If not Shakspere, who is it? And how curiously Ben Jonson re-echoes the same charge against some chief dramatist in these lines:—

ON POET APE.

Poor Poet Ape, that would be thought our chief,
Whose works are e'en the frippery of wit,
From brokage has become so bold a thief,
That we the robb'd have rage and pity it.
At first he makes low shifts, would pick and glean,
Buy the reversion of old plays.

In Ben Jonson's Fortunate Isles, a masque dated 1626 (the year Bacon died) there are allusions to the play of *The Tempest*, and the Rosicrucians. Bacon writes: "For 'tis *an immense ocean that surrounds the island of truth*" (Vol. II., p. 58, Shaw's Edit., 1733). The New Atlantis is the picture of an ideal commonwealth, *seated on an island*, Gonzalo picturing such a *commonwealth*. Much of the Rosicrucian *mise en scene* is *in mid-ocean*. And in the enchanted island of the "Tempest," we find literature is, as we have seen, distinguished by the prominence of Utopias, or ideal Republics.

Among the philosophical works by Bacon are certain pieces written in a peculiar style and addressed to his *sons*. One of these addresses is to be found in the Redargutio Philosophiarum, and the scene is laid at Paris. Another is the Advertisement of a holy war. This again is laid at Paris. In the former we are presented with a description of fifty persons, who are the auditors of Bacon's philosophical discourses, given in the guise of a third person. It is open to conjecture whether they are an imaginary audience or real people? But it is worthy of note that Paris was one of the centres where the Rosicrucians held their secret conclaves, or meetings. We read of a great meeting of thirty-six Rosicrucians in Paris in 1623. One of the synonyms by which the Rosicrucian Fraternity was known was the name of the "Valley of Peace." We read in the *Fama Fraternitatis* of 1614: "The *truth is peaceable*, brief, and always like herself in all things," etc. In the Redargutio, Bacon introduces the following: "And as Alexander Borgia was wont to say of the expedition of the French for Naples, that they came with chalk in their hands to mark up their lodgings, and not with weapons to fight; so I like better that entry of *truth which cometh peaceably* with chalk to mark up those

minds which are capable to lodge and harbor it, than that which cometh with pugnacity and contention."* The force of our suggestions only appears when we reflect that the Rosicrucians entitled themselves *Militia Crucifera Evangelica*, or soldiers of the cross. In 1598 we hear of an assembly of them at Lunenburg. Bacon's proposition for a crusade, or holy war, should be read with an eye on this; because the idea of reviving the crusades recalls the Templars, and suggests that Bacon is giving us an indirect or side hint to his connection with some peaceable crusade for the reformation of Church and society. The passage quoted above from the Redargutio suggests *a militia of truth*, and finds support in the Rosicrucian or Templar motto introduced in the Holy War: "*In hoc signo vinces.*".

This motto is repeated in the chemical marriage of Christian Rosy-Cross. It is the Red Cross emblem. Yarker, writing of the progress of the Templars says: "Six millions of people of different nations united and vowed to conquer Jerusalem. They wore the Calvary Cross on the shoulder, and as the Emperor Constantine the Great had in A.D. 313 seen the *Red Cross* in the air with '*In hoc signo vinces*,' they took that motto" (Mysteries of Antiquity).

The subject of Rosicrucian emblems is beguiling, but we cannot enter upon it here excepting to draw attention to the remarkable symbol of the Rose of which we append a *fac simile*,† and which re-appears strangely and in various ways in the group of works of which we have been treating. This emblem is taken from Bacon's "Advertisement of a Holy War," published in 1638, by William Rawley, and printed by John Haviland, collected together with other of Bacon's pieces into one volume. As may be seen it represents a burning heart, placed in the centre of a rose. This emblem is to be found also on the title-page of the *New Atlantis*, in the volume entitled "*Operum Moralium et Civilium.*" If it is compared with the genuine Rosicrucian emblem below, which is copied from Hartmann's "Rosicrucian Symbols," and also from Mr. Waite's engraving, given on page 243 of "The Real History of the Rosicrucians," the likeness will be found striking. In both the chief features are identical—viz., a heart within a rose. The idea of the crucified heart (and cross) is repeated in this emblem by the symbol of fire or burning. It is necessary to state it is not a printer's device, or publisher's emblem. Haviland was one of Bacon's chief printers, and he issued the *De*

* In a letter to Sir Thomas Bodley, Bacon writes:—"If you be not of the l dgings *chalked up*, etc." † See page 199.

From Bacon's "Advertisement of a Holy War," and "New Atlantis," 1638.

Lutheran Seal of the Rosicrucians.

Augmentis (1st edition) of 1623, the *Historia Vitæ et Mortis*, 1623, and other of his works. On no other work of his have we discovered this emblem. And it is worthy of note that it is found upon the title-pages of the *New Atlantis*, which Heydon has identified with the "Land of the Rosicrucians," and which, as an ideal Utopia or Commonwealth, is a prominent feature in Rosicrucian literature.

Mr. Waite writes as to this device: "I am in a position to maintain that this was the true and esoteric symbol of the society, as the crucified rose was the avowed exoteric emblem, because in a professedly authoritative work on the secret *figuren* of the order, 'Geheime Figuren der Rosenkreuzer aus dem 16ten und 17ten Jahrhundert,' I find the following remarkable elaboration of the Lutheran seal, which practically decides the question" (see above emblem). So that practically we have two perfectly independent original Rosicrucian sources for this symbol. We take ours from the copy and translation of the "Aureum Seculum Redivivum, of Henricus Madathanus Theosophus, by Franz Hartmann (Boston Occult Publishing Company). This work is sold by Messrs. George Redway, of 15, York-street, Covent-garden. Round the emblem is this motto:—

"Mea Victoria in Cruce Roseæ."

Mr. Waite tells us this is Luther's seal, and as the Rosicrucians were for a reformation of the Church and for re-building the Temple, their silence (Rose), secrecy, zeal, and sacrifice to the cause, are well typified by this beautiful symbol. In Bacon's emblem there is no cross. But we must expect to find some slight deviation from the original for the sake of disguise. The ideas of secrecy and sacrifice are equally expressed in each. In our opinion Bacon, in touching the subject of a Holy War or Crusade, is touching the subject of the origin of the fraternity, in the Templars. They were the famous Red-cross Knights, whom Spenser has taken in his Faery Queen to typify perfect holiness or the Church.

It is most important for the reader to understand that the Rosicrucians were, as Mr. Waite writes, "*Pre-eminently a learned society*, and they were also a Christian sect," "Real Hist. Rosicn.," page 216. Robert Fludd, in his reply to Gassendi (published 1633), formally withdraws the title of Rosicrucians, saying, "*Fratres R. C. olim sic dicti, quos nos hodie Sapientes (Sophos) vocamus.*" Nor were they gold-seekers, as is often imagined. In the 1614 *Fama Fraternitatis* we read:—"But now concerning, and chiefly in this our age, the ungodly and accursed gold-making, which

hath gotten so much the upper hand; . . . but we by these presents publicly testify that the true philosophers are far of another mind, esteeming little the making of gold, which is but a paragon, besides that they have a thousand better things." They agreed in this with *Arviragus*:—

> "All gold and silver rather turn to dirt!
> And 'tis no better reckon'd but of those
> Who worship dirty gods."—(*Cymbeline* III. vi. 53.)

The governor of the *New Atlantis* says: "We maintain a trade, not for gold, silver, or jewels; nor for silks, nor for spices, nor any other commodity of matter; but only for God's first creature, which was light." De Quincey writes (quoting Fludd): "Nos docet Apostolus ad mysterii perfectionem vel *sub Agricolæ*, *vel Architecti*, typo pertingere"—"either under the image of *a husbandman* who cultivates a field, or of *an architect* who builds a house; and had the former type been adopted, we should have had *free-husbandmen* instead of Freemasons" ("De Quincey Inquiry into the origin of the R. C. and Free-masons," Wks. vol. xvi., p. 410). Again, Fludd writes, "Atque sub istiusmodi architecti typo nos monet propheta ut ædificemus *domum Sapientiæ*." This "House of Wisdom," which the Rosicrucians considered themselves bound to build, was King Solomon's Temple. And here we are once more in touch with Bacon's *New Atlantis*, or college of the six days, the foundation of which he ascribes to Solomon. Note also that Tenison twice refers to Bacon's *Instauration* as *the House of Wisdom* (Baconiana). He does not speak of the *New Atlantis*. His words are: "The work therefore of the *Instauration* was an original, and a work so vast and comprehensive in its design, that though others in that age might hew out this or the other pillar, yet of him alone it seemeth true that *he framed the whole model of the House of Wisdom*." With regard to the Rosicrucian type applied to themselves as *architects*, Bacon, on his title-page to the *Instauration*, terms himself *Architectura Scientiarum* or *architect* of the sciences, and everywhere speaks in masonic language of building on solid foundations. Amongst the founders of the R. C. Society we find the initials F. B., who is described as brother B., a skilful painter. To this name are attached the words *pictor et architectus*, or painter and architect, which leaves the impression that these letters, F. B. M. *Pictor et architectus* (*Fama Fraternitatis*, 1614), stand for Francis Bacon, Magister, *Pictor et Architectus*. With regard to the Rosicrucian type of husbandmen, it

is one of Bacon's favourite similes. In fact *he closes the De Augmentis* with these words:—

"But as the greatest things are owing to their beginnings, it will be enough for me to have *sown a seed* for posterity and the immortal God, whose Majesty I humbly implore, through His Son, our Saviour, favourably to accept these and the like *sacrifices of the human understanding*, seasoned with religion, as with salt, and offered up to His glory" (end of *De Augmentis*).

The Rosicrucian ideas are, according to the best authorities, traced to the *Essenes* and the *Therapeutæ*. Now the priests of Artemis (or the Great Diana of the Ephesians) were termed *Essenes*, which means properly the King or Queen *Bees* (Greek Lexicon). In the R. C. publications we find curious allusions to bees and honey, which is repeated by Bacon, in his address to his sons of Sapience at Paris, in the Redargutio of 1608. On the title-page of the "Summum Bonum," by the great English Rosicrucian Fludd, there is a large rose depicted, on which two bees have alighted, with the motto:—

"Dat Rosa mel apibus."*

This work identifies the palace or home of the R. C. fraternity with the scriptural House of Wisdom, as in the *New Atlantis*. Bacon, in describing *foundations of colleges* (*Advt.* ii.) says:—

"The works which concern the seats and places of learning are four; foundations and buildings, endowments with revenues, endowments

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* In an address to the Rosicrucians by E. S., and prefacing Thomas Vaughan's "Anthroposophia Theomagica," entitled—"To the most illustrious and truly regenerated brethren R. C., to the peace-loving apostles of the Church in this contentious age,

"'Salutation from the centre of peace'"—

we read: "I have wandered *like the bees* (not those of Quintillian in poisoned gardens), touching lightly the *cælestial flowers*, which derive their scents from the aromatic mountains. If there be aught of *honey* I offer unto you *this honeycomb and bee-hive. Roses*, however, are wont to be soiled upon the breasts of most persons." Upon the next page but one, in the preface of the author to the reader, *Lord Verulam* is quoted in the margin, in context with Friar Bacon. This quotation stands by itself, the only one to be found. Upon the title-page of this "Anthroposophia Theomagica," by Eugenius Philalethes (Thomas Vaughan), we find at the bottom Bacon's motto in chief, which is attached to the title-page of the 1620 *Novum Organum*:—

"Many shall run to and fro, and knowledge shall be increased.
Multi pertransibunt et augebitur scientia."—*Daniel.*

—*Waite's Translation of Vaughan.*

with franchises and privileges, institutions and ordinances of government; all tending to quietness and privateness of life, and discharge of care and troubles; much like the stations which Virgil prescribeth for the *hiving of bees*:—

> "Principio sedes apibus statioque petenda
> Quo neque sit ventis aditus etc."—(*Adv.*, II. i. 3.)
> "First for thy *bees* a quiet station find,
> And lodge them under covert of the wind."—
> *Virg. Georg.* iv. 8.

It is striking how Bacon repeats this simile in other allied ways:—

For he that shall attentively observe how the mind doth gather this excellent *dew of knowledge*, like unto that which the poet speaketh of, *Aërei melis cœlestia dona*, distilling and contriving it out of particulars natural and artificial, as the flowers of the field and garden, shall find that the mind of herself by nature doth manage and act an induction much better than they describe it.—*Advt. of Learn.*, Bk. II.

In his address to his fifty sons at Paris, Bacon again introduces the bee as the type of his philosophical method (see "Redargutio," Phi. Wks. Spedding, vol. iii., p. 583). He repeats this simile frequently. In the first of the "Apophthegms," published by Tenison in Baconiana, 1679, we read: "Plutarch said well, It is *otherwise in a commonwealth of men than of bees.* The hive of a city or kingdom is in best condition when there is least of noise or buzz in it" (Op. VII., p. 174). Now this touches the *New Atlantis.* Because Rawley writes in his preface to it: "His lordship thought also in this fable to have composed a frame of laws, or of the best state or mould of a *commonwealth.*"

In describing foundation of *Colleges* Bacon writes :—"For as water, whether it be the *Dew of Heaven*, or the Springs of the Earth, doth scatter and leese itself in the ground, unless it be collected into some receptacle, where it may by union comfort and sustain itself; and for that cause the industry of man hath made and framed Springheads, Conduits, Cisterns and Pools, which men have accustomed likewise to beautify and adorn with accomplishments of magnificence and state, as well as of use and necessity: so this excellent liquor of knowledge, whether it descend from Divine inspiration, or spring from human sense, would soon perish and vanish to oblivion, if it were not preserved in books, traditions, conferences, and places appointed as Universities, *Colleges*, and Schools." Adv. II., i. 3.

In the first edition of the Sylva Sylvarum (which may be seen in the British Museum), in which the New Atlantis is inserted (1627), there is a poem entitled "*Ros*, or Dew," by one Andrew Marvel. The Rosicrucians are described by both Mosheim and Rees (Encyclopœdia) as deriving their name from *Ros or Dew*. So that there is significance in the fact that bound up in the same volume, with the Land of Rosicrucians, or New Atlantis, we find Masonic poems, the first of which is upon *Ros* in Latin and English. It is worthy attention to note Bacon introducing the simile of the "*Dew of Heaven*," to describe *the foundation of Colleges*.

That the New Atlantis is connected with a real and secret society, and with some Truth which time is to surrender, may be further proved or suggested by the mottoes and emblems attached to the different editions. One edition has on the title-page a *lily*, which is a well authenticated Rosicrucian emblem (Vide the Rosicrucians, Their Rites and Mysteries, by Hargreave Jennings).

On another we find the motto :

Tempore patet occulta veritas.

Another edition has :—

Veritas filia Temporis.

Both of these mottoes encircle an emblem of *Time*, figured as an old man, with scythe and hour-glass, dragging a naked woman out of a cave, or pursuing her as she flies from him. So that the idea is suggested, that there is some *veritable secret or Truth* connected with this romance, and Time.

Bound up with the New Atlantis are to be found the works of the Natural History, and the History of Life and Death. Both contain a large array of Rosicrucian ideas, borrowed from Paracelsus, and other writers. Bailey writes of the Rosicrucians :—"They pretended *to protract the period of human life*, by means of certain nostrums, and *even to restore youth*." It is very curious to find Bacon, in a paper, following directly on the heels of the New Atlantis, giving us a schedule of things useful to the human race. The first four entries are :—

The Prolongation of life.
The Restitution of youth in some degree.
The Retardation of age.
The Curing of diseases counted incurable.

And says Bailey, "they pretended to know all sciences, and especially

medicine, of which they published themselves the restorers" (Dict. in Voce). The "History of Life and Death" follows this loose sheet of the *Magnalia Naturæ*, in the Sylva Sylvarum. It opens with a singular address to posterity. In it Bacon claims the discovery of means to prolong and renew the life of man. Spedding is thoroughly perplexed over this treatise. And so he well might be. For its contents are not only extraordinary, but are quite contrary to Bacon's scientific spirit and utterances, upon impossible and extra-human pretentions. The work opens with the highly suspicious remark that "Life is short, *Art long*." In this work there is a decided undercurrency of the marvellous and of things seemingly beyond human ability even to entertain in thought. Both the History of Life and Death and the Natural History, are not compiled scientifically, like many of Bacon's other works. They contain a multiplicity of curiosities, and of such Rosicrucian marvels as the following:—*Everlasting Lamps.* "There is a tradition that lamps set in sepulchres will last an incredible time" (Hist. Life and Death, Ex. 24, p. 6,).

"And there are traditions of lamps, and candles, that have burnt a very long time in caves and tombs" (Nat. Hist. Ex. 374).

"We see how flies and spiders, and the like, get a sepulchre in amber, more durable than the monument and embalming of any King" (*ib.* 100).

Again (page 22). "Also the exudation of rock-diamonds and crystals which harden with time: also the induration of *bead-amber*, which at first is a soft substance, as appeareth by the flies and spiders which are found in it; and many more, *but we will speak of them distinctly*."

"It is manifest that flies, spiders, ants, or the like small creatures falling by chance into *amber* or the gum of trees, and so finding a burial in them, *do never after corrupt or rot*, although they be soft and tender bodies" (Ex. 21, p. 6, Hist. Life and Death).

No doubt Bacon was acquainted with the ancient system of human remains, being preserved in crystal columns. We find him in Experiment 771 describing the preservation of the body of Numa, four hundred years after his death.

Compare the preservation of the body of Christian Rosy-Cross. "Under the altar upon raising the brazen tablet, the brothers found the body of Rosy-Cross, without taint or corruption. The right hand held a book written upon vellum with golden letters. This book, which is called a T., has since become the most precious jewel of the

society next after the Bible" (vide De Quincey, or Waite's Real Hist. Rosi.). Herodotus (liii. 24) writes, "The Macrobians or Immortal Ethiopians used to enclose their great men in *columns of crystal*, being first duly embalmed, and by that means the body stood upright and perfectly conspicuous without any offensive odour." To those who regard Bacon's Natural History as merely a collection of facts on a scientific basis, it may be as well to quote Bacon's caution on this point :—

"For this writing of our Sylva Sylvarum is (to speak properly) *not Natural History*, but a high kind of *Natural Magic*. For it is not a description only of Nature, but a breaking of Nature into *Great and Strange Works*" (Ex. 93).

Bacon spent the last five years of his life in compiling this Natural History, to the *apparent* neglect of the rest of the scheme of the Instauration. That he should have given so much attention to this remarkable collection is worthy of deep reflection.

In his Preface to the Reader, Rawley writes:—"I will conclude with an usual speech of his lordship's, that this work of his *Natural History* is the *World* as God made it, and not as men have made it; for it hath nothing of imagination."

W. F. C. Wigston.

BACON ON WONDER AND KNOWLEDGE.

One of the postulates of Bacon's philosophy is, that "all knowledge is to be limited by religion, and to be referred to use and action" (Val. Ter., Interpretation of Nature, Works III. 218). The truths of religion, like the facts of nature, are objects for contemplation; but they are not like them, objects of knowledge. The result of the contemplation of the nature of God is "not knowledge, but wonder, which is nothing else but contemplation broken off and losing itself." Wonder, therefore, is contemplation, which does not issue in knowledge. But it is, in all enquiry, the first step towards knowledge. And here another maxim comes in, *Super mirari cœperunt philosophari*. "When wonder ceases, philosophy begins." See Promus 227. In a letter to Mr. Cawfeilde, this maxim is humorously quoted in reference to his "wonder" that his correspondent had not come himself nor sent certain documents which were expected: and he adds, "The redemption of both these [*i.e.*, the wonder and its resolution by philosophy or knowledge] consisteth in the vouchsafing of your coming up now as soon as you conveniently can." Life II. 373.

The only passage which I can find in Shakespeare, in which this idea is reflected, is the following:—

> Gentles! perchance you wonder at this show;
> But *wonder on till truth makes all things plain.*
> (*Mid. N. D.*, V. i. 126.)

The "Gentle" witnesses of the fantastic show are bidden not to cease their contemplation till its wonder is completed, and conducts them to knowledge and truth.

There is another point of view in which Bacon regards wonder, which is copiously and strikingly reflected in his poetry. And that is that wonder is excited not necessarily by what is grand and imposing but simply by what is *rare*. We do not wonder at anything that is familiar to us, however grand and mysterious it may be. "Wonder" he says, "is the child of rarity; *admiratio proles est raritatis*, and if a thing be rare, though in kind it be no way ex-

traordinary, yet it is wondered at. While on the other hand things which really call for wonder on account of the difference in species which they exhibit as compared with other species, yet if we have them by us in common use, are but slightly noticed." In illustration of this, he refers to "Singularities of Nature," "things in fact most familiar, but in nature almost unique," such as the sun, the moon, the magnet. These do not excite wonder because they are not rare, but familiar.

In Shakespeare, wonder and rarity are constantly associated, and the poet's mind dwells on the subtle observation that rarity provokes wonder, and not mystery or splendour. Bacon's illustration of the sun is even reproduced. Prince Henry, in his interlude of wildness, looks forward to the surprise which will follow when he throws off his familiarity, and when wonder will follow in the wake of rarity:—

> I will imitate the sun,
> Who doth permit the base contagious clouds
> To smother up his beauty from the world,
> That when he please again to be himself,
> *Being wanted, he may be more wondered at.*
> By breaking through the foul and ugly mists
> Of vapours that did seem to strangle him. . . . .
> Nothing pleaseth but *rare accidents.*
>
> (1 *Hen. IV.*, I. ii. 221, &c.)

In *All's Well* an extraordinary cure of hopeless disease is spoken of is "the *rarest argument of wonder* that hath shot out in our later times." Act II. iii. 7. Nothing could illustrate Bacon's account of Wonder better than the Phœnix; accordingly we find the two in truly Baconian Opposition:—

> As when
> The *bird of wonder* dies, the maiden phœnix,
> Her ashes new create another heir
> As great in *admiration* as herself.—(*Hen. VIII.*, V. v. 40.)

We have seen that *admiratio* is the word for wonder in Bacon's Latin. Similarly, we find wonder excited by what is unique in nature,

> Guiderius had
> Upon his neck a mole, a sanguine star;
> It was a *mark of wonder.*—*Cymb.*, V. v. 363.

Always wonder and rarity are conjoined,

> And he that will not fight for such a hope,
> Go home to bed, and *like the owl by day,*
> If he arise, be mock'd and *wondered at.*
>
> (3 *Hen. VI.*, V. iv. 55.)

When Cleon describes the glories of Tarsus he speaks of it as a city,

> Whose towers bore heads so high, they kiss'd the clouds,
> And strangers ne'er beheld but wondered at.—(*Per.*, I. iv. 24.)

If we would however see Bacon's philosophy of wonder most luminously expressed, we must refer to Henry IV.'s remonstrance with his young son for making himself so cheap, and sacrificing the wonder and admiration which is only given to rarity. The whole speech is too long for quotation, but the salient lines are as follows :—

> Had I so lavish of my presence been,
> So common-hackney'd in the eyes of men,
> So stale and cheap to vulgar company,
> Opinion, that did help me to the crown,
> Had still kept loyal to possession. . . . .
> By *being seldom seen*, I could not stir
> But, *like a comet, I was wondered at.* . . . .
> Thus did I keep my person fresh and new;
> My presence, like a robe pontifical,
> *Ne'er seen, but wonder'd at;* and so my state,
> Seldom but sumptuous, shewed like a feast,
> And *win by rareness such solemnity.*
> The skipping king, he ambled up and down
> With shallow jesters and rash bavin wits,
> Soon kindled and soon burnt . . .
> Enfeoff'd himself to popularity. . . . .
> So when he had occasion to be seen
> He was but as the cuckoo is in June
> Heard, not regarded; seen, but with such eyes,
> As, *sick and blunted with community,*
> *Afford no extraordinary gaze,*
> *Such as is bent on sun-like majesty*
> *When it shines seldom in admiring eyes.*
>
> (See 1 *Hen. IV.*, III. ii. 29—91.)

It should be remembered that Bacon's most distinct exposition of the connexion between wonder and rarity was not published till 1620. The first part of *King Henry IV.* was published in 1598. Those who have a difficulty in finding Bacon's mind in Shakespeare may profitably set themselves to solve the problem where but in Bacon's brain, this very characteristic Baconian "stuff" can have originated.

R. M. T.

THE STATE METAPHORS OF BACON AND SHAKESPEARE.

By Mrs. Henry Pott.

(*Continued from page 156.*)

Joint, out of.

We do plainly see the most countries of Christendom so unsound and shaken an estate, as desireth the help of some great person to set together and join again the pieces asunder and *out of joint.* (*Controversies of the Church*, 1582.)

It has been the general practice. . . to abuse the foreign states by making them believe that all is ruinous and *out of joint* here in England. (*Observations on a Libel*, 1592).

Neither let this anyways disjoint your other business.
(*To the King*).

The time is *out of joint*; O cursed spite.
That ever I was born to set it right.
(*Ham.*, I. v. 188.)

Young Fortinbras
Holding a weak supposal of our worth,
Or thinking by our late dear brother's death
Our state to be *disjoint* and *out of frame.*
(*Ham.*, I. ii. 17).

The imperial *jointress* to this warlike state. (*Ib.* 9).

(There is, apparently, a double meaning here—according to Bacon's well-known habit.)

He hath the joints of everything, but everything so *out of joint* that he is a gouty Briareus, many hands and no use.
(*Tro. Cr.*, I. ii. 28).

Let the frame of things disjoint. (*Macb.*, III. ii. 16).

We. . . can push against the kingdom. . .
Yet all goes well, yet all our joints are whole.
(1 *Hen. IV.*, IV. i. 80).

When the lopped branches shall be jointed to the old stock, then shall Posthumus end his miseries and Britain be fortunate.
(*Cymb.*, V. iv. 140).

Jump, an Illness by a Strong or Dangerous Physic.

Upon this subject of the repair of your Majesty's means, I beseech your Majesty to give me leave to make this judgment; that your

Majesty's recovery must be by the medicines of the Galenists and Arabians, and not of the chemists or Paracelsians. For it will not be brought by any one fine extract or *strong water*, but by a skilful compound of a number of ingredients, and those by just weight and proportion, and that some simples which, perhaps, of themselves or in over-great quantity, were *little better than poisons*, but mixed, and broken, and in just quantity, are full of virtue. And secondly, that as your Majesty's growing behind-hand hath been the work of time, so must likewise your Majesty's coming forth. . . and I foresee that if your Majesty shall propound to yourself to do it *per saltum*, it can hardly be without accidents of prejudice to your honour, safety, or profit. (*Draft of letter to the King*, 1612).

Therefore, beseech you—
You that will be less fearful than discreet,
That love the fundamental part of state
More than you doubt the change o't, that prefer
To jump a body with a dangerous physic
That's sure of death without it—let them not lick
The *sweet which is their poison.* (*Cor.*, III. i. 149).

Kernels, Bringing Kingdoms from.

The *kingdoms* here on earth have a resemblance with the Kingdom of Heaven, which our Saviour *compareth not to any great kernel* or nut, but to a very small grain; yet *such a one as is apt to grow and spread.* (*Speech of Naturalization*, 1606—7).

Kernel, of great questions, thoughts, minds, &c.
(*Advt. L.* I. i., II. i., VI. i. & ii.).

Notes on Goodwin's Case, 1604. Sir J. Wentworth's, 1615, &c.

He will carry *this Island* home in his pocket and give it to his son for an apple. And *sowing the kernels of it in the sea bring forth more islands.* (*Temp.* II. i. 90).

There can be no *kernel in this light nut*; the *soul* of this man is in his clothes; trust him not in matter of heavy consequence.
(*A. W.* II. v. 47, & II. iii. 276).

Your *brains.* . . a *fusty nut* with no *kernel.*
(*Tr. Cr.* II. i. 111, & *Tam. Sh.* II. i. 257.

Keys.

Where *claves regni*, the *keys of the kingdom* are turned to let in from foreign ports, &c. . . The King hath *claves regni.*
(*Of the King's rights to impose*).

The King hath *clavis maris* not *clavis terræ.*
(*Touching Customs*).

The King hath the *key of the back door* that was opened to our enemies. (*Short view of England and Spain*, 1619).

Ludovica Sforza was the man that carried *the keys* that brought him in and shut him out. (*Hist. Hen. VII.*).

These counties are the *keys of Normandy.*
(*2 Hen. VI.*, I. i. 114).
What shall I say to thee, Lord Scroop ? . .
Thou that didst *bear the keys of all my counsels.*
(*Hen. V.* II. ii. 94).
The Duke. . . *having both the key*
Of officer and office, set all hearts i' the state
To what time pleased his ear.
(*Temp.* I. ii. 83. *A quibble on the key of a lock and the key of an air in music seems to be perpetrated here).*

Kindling Troubles in the State.

The trouble of those kingdoms were chiefly kindled by one and the same family . . . seeking to kindle new troubles. (*Observations on a Libel. The same figure in Let: D. D. Playfer*, 1606-7. *Speech for Supply*, 1614, *and Hist. of Hen. VII.*, *&c.*, *&c.*
Ambitious Constance would not cease
Till she had kindled France and all the world.
(*John*, I. i. 32).
His soaring insolence . . . shall reach the people,
And *kindle* their dry *stubble*, &c. (*Cor.*, II. i. 270).

Kings: Gods on Earth.

All *kings*, though they be *gods on earth*, yet they are gods of earth, frail as other men. (*Of Kings' Messages*, 1610).
Kings are stiled *gods upon earth*, not absolute, but *dixi dii est is*.. (*Advice to Buckingham*).
A *king* is a mortal *god upon earth.* (*Essay of a King*).
A *god on earth* thou art. (*R. II.*, V. iii. 136).
Cæsar . . . is now become *a god.* 'Tis true *this god* did shake. (*J. Cæs.* I. ii. 116, 121).
Cæsar . . . *is a god*, and knows what is most right.
(*Ant. Cl.* III. xiii. 60).
Kings are earth's gods. (*Per.* I. i. 103).

Kings are like Heavenly Bodies.

Kings are not as men, but *as the stars* for they have great influence, both on individuals and on the times themselves. . .
Kings are *like the heavenly bodies*, which have much veneration, but no rest. (*De Aug.* VI. 3 *Antiltula* 8.)
By being seldom seen I could not stir,
But *like a comet I was wondered at*,
That men should tell their children, "This is he."
* * * * * *
The skipping king . . . (was) seen but with such eyes
As sick and blunted with community
Afford no extraordinary gaze,

Such as is bent on *sunlike majesty*
When it shines seldom in admiring eyes.
1 Hen. IV., III. ii. 46—80.

Kiss, Betraying with a.

To flatter in this were to *betray* his Majesty *with a kiss.*
(*To Buckm.*, 1620).

'Tis time to fear when *tyrants seem to kiss.* (*Per.* I. ii. 79).

Marry, his kisses are Judas's own children.
(*A. Y. L.* III. iv. 10.)

Knee, Tribute of the Heart and.

As his victory gave him *the knee*, so his purpose of marriage with the Lady Elizabeth gave him the heart; so that *both knee and heart* did truly bow before him. (*Hist. Hen. VII.*).

He had the tribute of his supple knee. (*Rich. II.* I. iv. 33).

Show me thy humble *heart and not thy knee*,
Whose duty is deceivable and base, &c. (*ib.* II. iii. 83).

Knit for Resistance, Sedition, &c.

The causes of seditions are . . . whatsoever *knitteth* people in a common cause. (*Ess. Seditions*).

The people's hearts are *knit* to him, &c.
(*Sp. of Undertakers*, 1614. *Same figure Charge against St. John*, 1615)

France . . . shall we *knit our powers*, &c.
(*John*, II. i. 398 *& Hen. IV. V.* i. 15).

Mine enemies are all *knit up in their distractions.*
(*Temp.* III. iii. 89).

(And other passages:—very common in both groups.)

Knots in the State Laws, &c.

I have endeavoured to *undo every knot* and to make plain every difficulty. (*Fee-Farming the King's Land*, 1612).

The great and solemn oath of his coronation . . . the *knot* of the diadem. (*Ch. against St. John*, 1615).

The *knots* and difficulties in your business.
(*To the King, Sept.* 13, 1616).

The *knot to be tied* for his reputation . . . You have now tied a *knot*, a jolly one. (*Notes for Conference*, 1623).

The party of the Papists are *knotted* (Of a war with Spain, 1624), &c.

I would he had continued to his country,
As he began: and not *unknit* himself,
The Noble *Knot* he made. (*Cor.* IV. ii. 30).

Knot of Conspirators.

His purpose was to *break the knot of the conspirators.*
(*Hist. Hen. VII.*).

There's *a knot*, a gin, a pack, *a conspiracy*, against me.
(*M. Wives*, IV. ii. 123).
This ancient *knot* of dangerous adversaries.
(*Rich. III.*, III. i. 182.)
A *knot* of damned blood-suckers. (*ib. III.* iii. 6).
So often shall the *knot* of us be call'd
The men that gave their country liberty, &c.
(*Jul. Cæs.* III. i. 116),

Knot—Gordian.

Better it were to *cut twenty ends of Gordia's knot* together, though with great difficulty at the first, than to seek to wind the ends out with an endless trouble.
(*For appointing the Ld. Treasurer*, 1620. *Life* VII. 89).
Turn him to any cause of policy,
The *Gordian Knot* of it he will unloose,
Familiar as his garter.
(*Hen. V.*, I. i. 45, and see *Cymb.* II. ii. 34).

Lame.

I shall be a *lame man* to do your service.
(*To the King*, 1605—6).
I lame the foot of our design. (*Cor. IV.*, vii. 7).
Cripple our senators that their limbs may halt,
As *lamely* as their manners. (*Tim. Ath. IV.*, i. 23).
I, *made lame* by Fortune's dearest spite. Son. 37 (see also Son. 89).

Lap.

His Majesty will be pleased to open to us *the lap* of his bounty.
(*Speech on Tenures*).
Fortunes. . . come *tumbling into* some men's *laps*.
(*De. Aug.*, viii. 2).
The *lap* and bosom of their high countries. (*Sp. on Subsidy*).
All things *fell into* his lap as he desired. (*Hist. Hen. VII.*).
They. . . pour our treasures into foreign *laps*.
(*Oth.* IV., iii. 89).
The fresh, *green lap* of fair King Richard's land.
(*Rich. II.*, III., iii. 47).
(Now) France must vail her lofty-plumed crest,
And let her head *fall into* England's *lap*.
(1 *Hen. VI.*, V., iii. 25).

Lethargy and Dullness in the Age.

There is a kind of *dullness* and almost a *lethargy* in this age.
(*Ch. against Talbot*, Jan. 22, 1613—14).
Peace is a very apoplexy, *lethargy*, *mulled*, *deaf*, *insensible*.
(*Cor.* IV., v. 238).
This time of *lethargy*. (*W. Tale* IV., iv. 626, etc.).

Level at Preferment in the State, etc.

Some preferment is in sight *at which they level.*
(*Obs. on a Libel*).

My counsels bear not so high an elevation as to have for their mark business of estate. That *which I level* at is your standing and greatness.
(Notes for Conference Nov., 1623, and same to Buckingham, Jan., 1624).

Dogged York. . . did *level at* my life. (2 *Hen. VI.*, III., i. 60).
Ambitious York did *level at thy crown.* (3 *Hen. VI.*, II., ii. 19).
That's the mark I know you *level at.* (*Per.* II., iii. 114).

Limed Twigs.

I have a hard condition to stand, so that whatsoever service I do to her Majesty, it shall be thought but *lime twigs* and fetches to place myself. (*To Foulke Greville*, 1595).

And York and impious Beaufort, that false priest,
Have all *limed bushes* to betray thy wings,
And fly thou how thou canst they'll tangle thee.
(2 *Hen. VI.*, II., iv., 54, and comp.).

Myself have limed a bush. (*ib. I.*, iii. 91).

The bird that hath been *limed in a bush,*
With trembling wings misdoubteth every bush.
(3 *Hen. VI.*, V., vi. 13, etc.).

Loads of Envy in High Places.

He *turned the whole load of envy* upon the opposite party, and appeared to take arms of necessity for his own preservation and safety. (*Essay Jul. Cæsar*).

And though we *lay these honours on this man,*
To ease ourselves of divers slanderous loads,
He shall but bear them as the Ass bears gold, etc.
(*Ju. Cæs.*, IV., ii. 19).

Lock (see key).

The king's house. . . ought to be kept safe by law, and not by *lock.* (*Charge to the Court of the Verge*, 1611).

The Spaniards have kept the West Indies *under lock and key.*
(*Of war with Spain*).

A closet lock and key of villainous secrets. (*Oth.* IV., ii. 22).
The *keys that lock* up restraint. (*Cymb.* I., i. 73).
Death who is the *key* to unbar these *locks.* (*ib.* V., iv. 7.)

Lump.

The *lump* of all Papists. (*Ch. against Owen*, 2nd copy, 1615).
The whole *lump* of Catholics. (*Of Elizabeth*).
His honours lie in one *lump.* (*Hen. VIII.*, II. ii. 48).
Lump of foul deformity. (*Rich. III.*, *I.* ii. 57).